

CANCIONEIRO MOACIR SANTOS

OURO NEGRO



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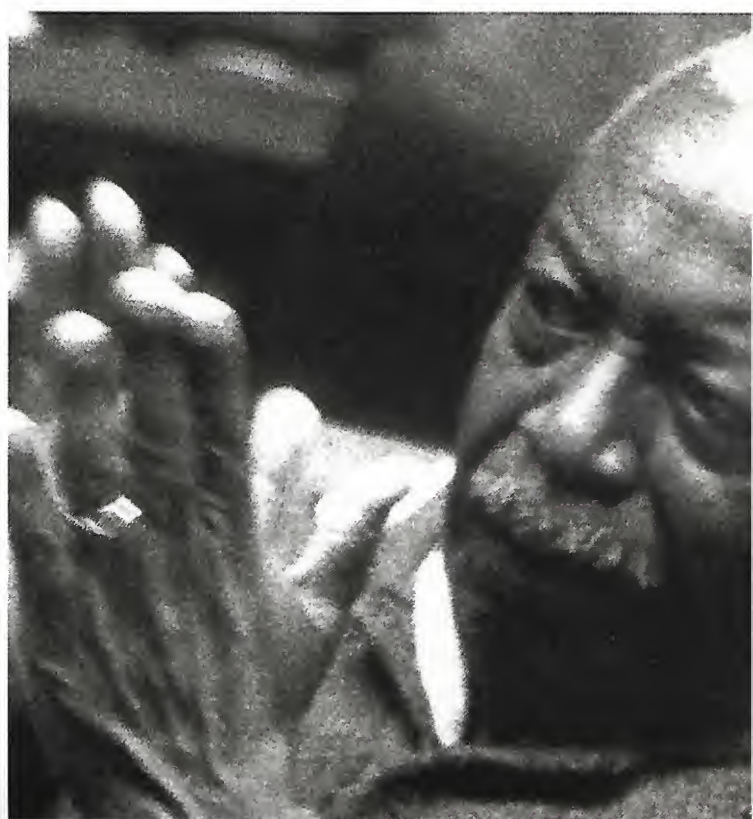
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A PROPOSTA DESTE SONGBOOK É MOSTRAR A MÚSICA DE MOACIR SANTOS DA MANEIRA MAIS CLARA POSSÍVEL PARA QUE POSSA SER TOCADA POR DIVERSAS FORMAÇÕES DE CONJUNTO. NÃO HÁ A PRETENSÃO E NEM A PREOCUPAÇÃO DE SER UM LIVRO ESPECÍFICO PARA PIANO OU OUTRO INSTRUMENTO. ZÉ NOGUEIRA E EU ESCOLHEMOS ESTE FORMATO, COM PAUTA DE PIANO (ACOMPANHAMENTO) E INSTRUMENTO MELÓDICO, POR SER MAIS ADEQUADO À REDUÇÃO DOS ARRANJOS, PARA QUE AS MELODIAS E OS CONTRAPONTOS APAREÇAM COM A MESMA INTENSIDADE E AS COMPOSIÇÕES POSSAM SER COMPREENDIDAS COMO UM TODO.

THE MUSICAL PROPOSAL OF THIS SONGBOOK IS TO SHOW MOACIR SANTOS' MUSIC IN THE CLEAREST POSSIBLE WAY, SO THAT IT CAN BE PLAYED BY DIFFERENT MUSICAL SETTINGS. IT DOES NOT HAVE THE PRETENSION OR THE CONCERN OF BEING A BOOK MADE SPECIFICALLY FOR THE PIANO OR ANY OTHER INSTRUMENT. WE CHOSE THIS FORMAT, WITH THE PIANO STAFF (ACCOMPANIMENT) AND MELODIC INSTRUMENT, BECAUSE IT IS MORE ADEQUATE TO THE REDUCTION OF THE ARRANGEMENTS AND SO THAT THE MELODIES AND COUNTERPOINTS ARE SHOWN WITH THE SAME INTENSITY AND THE COMPOSITIONS CAN BE UNDERSTOOD AS A WHOLE.

MARIO ADNET





CRONOLOGIA CHRONOLOGY


- | | | |
|------|---|---|
| 1926 | Nasce, em Pernambuco, em 26 de julho. | Born in the state of Pernambuco, Brazil, on July 26th. |
| 1943 | Participa no programa Vitrine da PRA-8 de Recife, Pernambuco, tocando saxofone-alto. | Takes part in the program of Rádio PRA-8 in Recife, Pernambuco, playing alto saxophone. |
| 1944 | Em julho, ingressa na banda da polícia militar de João Pessoa, Paraíba, como sax-tenorista. | In July, he joins the military police band in João Pessoa, state of Paraíba, as a tenor sax player. |
| 1945 | Em dezembro, desliga-se da banda da polícia militar como sargento músico de primeira classe e, em seguida, ingressa na PRI-4 Rádio Tabajara (J. Pessoa, Paraíba) como sax-tenorista, solista, daquela jazz-band – atua também como clarinetista do conjunto regional daquela emissora. | In December, he quits the military police band as a first-class sergeant musician and, soon afterwards, joins the PRI-4 Rádio Tabajara (in João Pessoa, Paraíba) as a tenor sax player, soloist of the jazz-band. He also plays the clarinet for the regional group of that radio station. |
| 1947 | Casa-se com Cleonice, em 15 de setembro. É nomeado maestro diretor musical da PRI-4 Rádio Tabajara. | Marries Cleonice on September 15th. He is appointed musical director/conductor for PRI-4 Rádio Tabajara. |
| 1948 | Muda-se para o Rio de Janeiro. Ingressa na Rádio Nacional do Rio de Janeiro como sax-tenorista, solista, da jazz-band do maestro Chiquinho e sua orquestra; também participa de todos os programas de envolvimento orquestral da emissora. | Moves to Rio de Janeiro. Joins Rádio Nacional of Rio de Janeiro as a tenor sax player, soloist for the jazz band of conductor Chiquinho and his orchestra. Also participates in all programs of the radio station, which involved orchestras. |
| 1949 | Nasce Moacir Santos Filho. Começa a estudar simultaneamente a fim de se tornar um maestro completo: Harmonia, Contraponto, Fuga e Composição; tendo tido como professores os mais renomados da época, tais como: Paulo Silva, José Siqueira, Virgínia Fiusa, Cláudio Santoro, João Batista Siqueira, Nilton Pádua, Guerra Peixe, e alguns mais, sem deixar de citar H.J. Koellreutter do qual se tornou seu assistente. | Moacir Santos Filho, his son, is born. Starts to study simultaneously in order to become a complete musical conductor: Harmony, Counterpoint, Fugue and Composition, being taught by the most renowned teachers at the time: Paulo Silva, José Siqueira, Virginia Fiusa, Claudio Santoro, João Batista Siqueira, Nilton Pádua, Guerra Peixe, and some others, as well as H.J.Koellreutter, with whom he worked as an assistant. |

É nomeado um dos maestros arranjadores e regentes das orquestras da PRE-8, Rádio Nacional.	<i>He is appointed one of the conductors/arrangers of the orchestras at PRE-8, Rádio Nacional.</i>	1951	9
Participa do Terceiro Curso Internacional de Férias da Pro-Arte, em Petrópolis, onde estuda particularmente com o compositor e professor Ernest Krenek.	<i>Participates in the Third International Summer Course at Pro-Arte, in Petropolis, state of Rio de Janeiro, where he would have private lessons with the teacher and composer Ernest Krenek.</i>	1952	
É contratado como maestro diretor musical da TV Record (Canal 7) de São Paulo, por dois anos.	<i>Hired as the conductor and musical director by Record TV station (Channel 7) in São Paulo, for two years.</i>	1954	
Retorna às atividades na Rádio Nacional do Rio de Janeiro e prossegue também arranjando e conduzindo orquestras para gravadoras; musicando e dirigindo orquestras de teatros de revistas, TV, filmes cinematográficos etc.	<i>Returns to his activities at Rádio Nacional of Rio de Janeiro and continues to arrange and conduct orchestras for record companies, directing and writing for orchestras in theaters, TV, films etc.</i>	1956	
Recebe o diploma de músico do ano conferido pelo Sindicato dos Músicos Profissionais do Estado da Guanabara (Rio de Janeiro) juntamente com a União dos Músicos do Brasil, por sua destacada atuação.	<i>Receives the award of "musician of the year", given by the Professional Musicians' Syndicate of Rio de Janeiro and the Musicians Union of Brazil, due to his outstanding performance.</i>	1960	
É gravado o <i>Samba da bênção</i> onde aparece a célebre frase de Vinícius de Moraes na qual pede a bênção ao maestro. Durante toda a década de 1960, Moacir atuou como professor e teve como alunos entre outros: Nelson Gonçalves, Baden Powell, Pery Ribeiro, Carlos José, Nara Leão, as integrantes do Quarteto em Cy, Dori Caymmi, Carlos Lyra, Quartera (do grupo Os Cariocas), Luiz Claudio de Castro, Paulo Moura, Edmundo Maciel, Sérgio Mendes, Roberto Menescal, Darcy da Cruz, Mauricio Einhorn, Oscar Castro Neves, Geraldo Vespar, Chiquito Braga, Elias do Pandeiro, Marçal, Bola Sete, Dom Um Romão, João Donato, Aírto Moreira, Flora Purin, Raul de Souza e Chico Batera.	<i>"Samba da bênção", in which Vinicius de Moraes wrote his famous line asking for conductor Moacir Santos' blessing, is recorded. During the whole decade of 1960, Moacir worked as a teacher and had, among others, students such as Nelson Gonçalves, Baden Powell, Pery Ribeiro, Carlos José, Nara Leão, the members of Quarteto em Cy, Dori Caymmi, Carlos Lyra, Quartera (from the group Os Cariocas), Luiz Claudio de Castro, Paulo Moura, Edmundo Maciel, Sérgio Mendes, Roberto Menescal, Darcy da Cruz, Mauricio Einhorn, Oscar Castro Neves, Geraldo Vespar, Chiquito Braga, Elias do Pandeiro, Marçal, Bola Sete, Dom Um Romão, João Donato, Aírto Moreira, Flora Purin, Raul de Souza and Chico Batera.</i>	1962	
Por indicação de João Gilberto compõe música para o filme <i>Seara vermelha</i> , de Rui Aversa, baseado no livro homônimo de Jorge Amado.	<i>Recommended by João Gilberto, he writes the soundtrack for the film Seara vermelha, by Rui Aversa, based on the homonymous book by Jorge Amado.</i>	1963	
Compõe música para o filme <i>O santo módico</i> , uma co-produção franco-brasileira, de Sacha Gordine, dirigido por Robert Mazoyer.	<i>Writes the musical score for the film O santo módico, a French-Brazilian co-production by Sacha Gordine, directed by Robert Mazoyer.</i>	1964	
Ainda no Rio de Janeiro compõe trilha de seu primeiro filme americano, <i>Amor no Pacífico</i> , cujo grande êxito, reconhecido pelo Palácio do Itamaraty, na Guanabara, concorre para sua visita aos Estados Unidos por ocasião da Avant-Prémière daquele filme.	<i>Still in Rio de Janeiro, he writes his first musical score for an American film, Amor no Pacífico (Love in the Pacific). Its success, recognized by the Itamaraty (Brazilian Foreign Office), takes him to the pre-opening of the film in the USA.</i>	1965	

	Compõe música para os filmes <i>O Ganga-Zumba</i> , de Carlos Diegues, <i>Os fuzis</i> , de Ruy Guerra, e <i>O beijo</i> , de Flávio Tambellini. É gravado o LP <i>Coisas</i> para o selo Forma, de Wadih Gebara e Roberto Quartin.	<i>Writes music for the films O Ganga-Zumba, by Carlos Diegues, Os fuzis, by Ruy Guerra and O beijo, by Flávio Tambellini.</i> <i>The album Coisas is recorded for Forma, the label owned by Wadih Gebara and Roberto Quartin.</i>
1966	É nomeado membro da ASCAP (American Society of Composers Authors and Publishers).	<i>Appointed member of ASCAP (American Society of Composers Authors and Publishers).</i>
1967	Esponaneamente, se desliga da Rádio Nacional para fixar sua residência permanente nos EUA, alegando serem os contratos musicais bem melhores do que no Brasil.	<i>Spontaneously, leaves Rádio Nacional to live permanently in the United States, claiming that the musical contracts were much better there than in Brazil.</i>
1968	Participa da equipe de Henry Mancini de música para filmes.	<i>Joins Henry Mancini's teamwork of writing songs for movies.</i>
1970	Participa da equipe de criação musical de Lalo Schifrin na série para TV <i>Missão Impossível</i> .	<i>Participant with Lalo Schifrin's group in the creation of the musical score for the TV series Mission: Impossible.</i>
1972	Lança seu primeiro álbum nos EUA: <i>The Maestro</i> (Blue Note/United Artists), o qual é escolhido para concorrer ao Grammy Award.	<i>Releases his first album in the US: The Maestro (Blue Note/United Artists), which gets nominated for the Grammy Awards.</i>
1974	Lança seu segundo álbum: <i>Saudade</i> (Blue Note / United Artists).	<i>Releases his second album in the US: Saudade (Blue Note/United Artists).</i>
1975	Lança seu terceiro álbum: <i>Carnival of the Spirits</i> (Blue Note / United Artists).	<i>Releases his third album in the US: Carnival of the Spirits (Blue Note/United Artists).</i>
1977	Torna-se membro da MTAC (Music Teachers Association of California).	<i>Becomes a member of the Music Teachers Association of California (MTAC).</i>
1979	Lança seu quarto álbum: <i>Opus 3 Nº1</i> (Discovery Records).	<i>Releases his fourth album in the US: Opus 3 nº1 (Discovery Records).</i>
1985	Recebe, no Rio de Janeiro, a honra de ser escolhido junto com o maestro Radamés Gnattali para abrir o primeiro festival de jazz no Brasil denominado Free Jazz Festival.	<i>In Rio de Janeiro, Moacir has the honor, together with conductor Radamés Gnattali, to perform in the opening of the first jazz festival in Brazil (the "Free Jazz Festival").</i>
1986	Em João Pessoa, recebe o diploma da Ordem dos Músicos do Brasil, Conselho Regional da Paraíba.	<i>In the city of João Pessoa, a diploma of the Brazilian Musicians Association is awarded to Moacir by the Regional Council of that Association in the state of Paraíba.</i>
1994	Participa como professor do curso Festival de Inverno, em Campos do Jordão, São Paulo. Recebe o diploma da Academia Pernambucana de Musica (APM), datado aos 14 de agosto.	<i>Participates, as a professor, in the "Winter Festival" course, in Campos do Jordão, São Paulo.</i> <i>On August 14th, a diploma awarded by the Academy of Music of the State of Pernambuco honors him.</i>

<p>É homenageado em <i>Tribute To Moacir Santos</i> pelo Brazilian Summer Festival, no Teatro Ford, em Los Angeles, U.S.A.</p> <p>Em 12 de junho, recebe a Comenda de grau de Oficial da Ordem de Rio Branco do Presidente da República do Brasil, Grão-Mestre daquela Ordem, outorgada por Decreto de 26 de abril de 1996 em cuja cerimônia no Consulado Brasileiro de Los Angeles.</p>	<p><i>The Brazilian Summer Festival, at the Ford Theater, in Los Angeles, pays special homage to him with the "Tribute to Moacir Santos".</i></p> <p><i>On June 12th, in a ceremonial performed at the Brazilian Consulate in Los Angeles, he is invested with the insignia of Officer of the "Order of Rio Branco" granted to him by the president of Brazil, Great Master of that Order, through a decree dated on the 26th of April.</i></p>	1996
<p>É homenageado com um concerto no Memorial da América Latina em São Paulo, liderado pelo músico Guilherme Vergueiro.</p>	<p><i>Homage was paid to him with a concert led by Guilherme Vergueiro at the Latin America Memorial in São Paulo.</i></p>	1999
<p>Volta ao Brasil para acompanhar as gravações de <i>Ouro negro</i>, projeto dos músicos Mario Adnet e Zé Nogueira, que inicia um processo de reconhecimento no Brasil e no exterior ao trabalho do maestro.</p>	<p><i>Moacir comes to Brazil to follow the recording of Ouro negro, a project of the musicians Mario Adnet and Zé Nogueira, which starts an acknowledging process of Moacir's work, inside Brazil and in foreign countries.</i></p>	2001
<p>Recebe o prêmio Multicultural Estadão, do jornal <i>O Estado de São Paulo</i>, pelo conjunto da obra.</p>	<p><i>The prize "Multicultural Estadão", sponsored by the newspaper O Estado de São Paulo, is awarded to Moacir in recognition of the whole of his work.</i></p>	2003
<p>Volta mais uma vez ao Brasil para acompanhar as gravações do novo CD <i>Choros & Alegria</i>, também produzido por Mario Adnet e Zé Nogueira e participa da filmagem do DVD <i>Ouro negro</i>.</p>	<p><i>Back again to Brazil, to follow the recording of the new CD Choros & Alegrias, also produced by Mario Adnet and Zé Nogueira, and to participate in the DVD Ouro negro.</i></p>	2005





QUANDO EU FUJO DA MINHA VAIDADE, SINTO O MEU ORGULHO AGACHADINHO, TÃO
ESCONDIDINHO FINGINDO QUE NÃO EXISTE. Rio 23/2/66

WHEN I RUN AWAY FROM MY VANITY, I FEEL MY PRIDE CROUCHING, SO DISGUISED,
PRETENDING IT DOESN'T EXIST. Rio 23/02/66

6



by Morris Jones

BLUISH MEN

~~BLUISH MEN~~

OK



HUGO SUKMAN

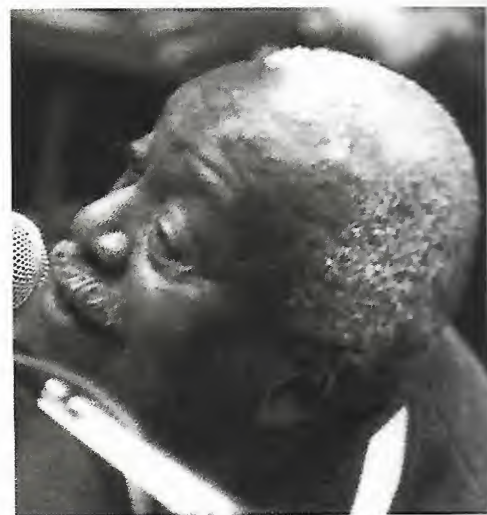
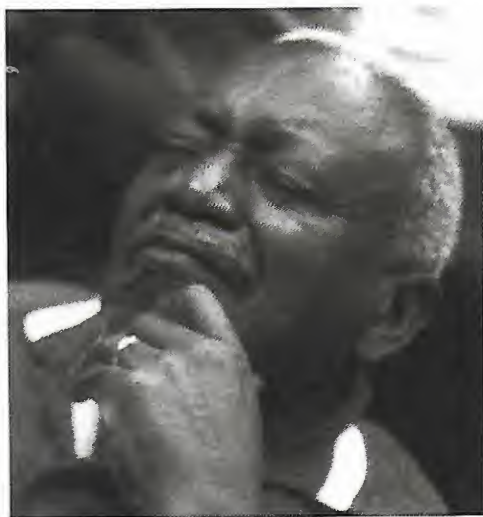
QUANDO Vinicius de Moraes proferiu os famosos versos “À bênção, maestro Moacir Santos/Que não és um só/És tantos, tantos como o meu Brasil de todos os santos”, corria o ano de 1962 e aparentemente o poeta estava errado.

Ou, naquele clima fraternal do *Samba da bênção*, sendo generoso com o amigo com quem escrevera um punhado de sambas, como o soberbo “Se você disser que sim”. O maestro fazia, naquele momento e com a classe habitual, os arranjos do que seria o tão querido LP *Elizeth interpreta Vinicius*. Era a voz de Elizeth Cardoso dando vida aos primeiros sambas de Vinicius com Baden Powell, à rara parceria com Vadico (“Sempre a esperar”), ao samba (que ainda não era a valsa rearranjada e reinventada por Tom Jobim, muitos anos depois) “Pela luz dos olhos teus” e as densas canções (raras na obra do maestro) do próprio Moacir e de Vinicius como “Lembre-se”, “Triste de quem” e a brincadeira instrumental que o Poetinha havia escrito em forma de pito, “Menino travesso”.

Moacir Santos, para a maior parte das pessoas que liam seu nome nos créditos dos discos ou ouviam seu nome dito pelos locutores da Rádio Nacional, naquele ano de 1962, ele não era tantos, era apenas um só. Um bom maestro como tantos no Brasil de tantos santos, lyrios panicalis, leos perachis, radamés gnatallis, lindolfos gayas, carlos monteiros de souzas...

Estaria o respeitado poeta e diplomata Vinicius exagerando ao atribuir o dom da pluralidade ao maestro, só maestro? Talvez, com a antevisão dos poetas, Vinicius já tivesse observado (e certamente ouvido) que o amigo Moacir estaria destinado a ser o músico dos músicos do Brasil, o professor de toda uma geração, de João Donato e Baden Powell, de Dori Caymmi e Oscar Castro Neves, de Paulo Moura e Sérgio Mendes, um sem-número de grandes músicos que, pelos conhecimentos passados por Moacir, ajudariam a compor uma fornada de músicos sem precedentes no mundo.

Será que Vinicius já via o mesmo mito que as gerações posteriores de músicos reverenciariam como sua principal influência, mesmo com o mestre lá longe, nos Estados Unidos? Já via o futuro autor das “Coisas”, seguramente a série de músicas mais influente



da moderna música brasileira, que só viriam à luz três anos depois? Já via os cultuados *The Maestro*, *Saudade*, *Carnival of the spirits*, discos que faria nos Estados Unidos e que seriam recebidos como aula e deleite por músicos e ouvintes do mundo todo?

Tudo bem que, para ajudar na antevisão de Vinicius, dois anos antes, em 1960, os colegas maestros e músicos da Rádio Nacional, a nata da música brasileira de então, elegeram Moacir como o “músico do ano” da emissora, prêmio que era distribuído no programa “Gente que brilha” pelo Sindicato dos Músicos. A premiação de Moacir foi anunciada por um texto que lembrava que “de modesto menino pobre do estado de Pernambuco, sua terra natal, chegou com esforço, dedicação e talento a ser um dos mais brilhantes maestros da grande equipe de músicos da Rádio Nacional...”.

Sim, ao contrário dos músicos e dos maestros que o elegeram, criados entre partituras e orquestras nas melhores salas de concerto do Brasil e do mundo, Moacir nasceu literalmente no meio do sertão. No dia 26 de julho de 1926 em lugar incerto do interior de Pernambuco, entre Serra Talhada, Bom Nome e Belmonte, enquanto Lampião e seus cabras fugiam dos macacos da polícia.

Somente aos dois anos de idade de Moacir que sua mãe, Julita, fixou-se com os cinco filhos (Moacir era o penúltimo) em Flores do Pajeú, cidade que se orgulha até hoje de ser o berço do grande maestro e compositor de fama internacional. E que, de certa forma, acabou virando.

É que antes que Moacir completasse três anos, morria sua mãe. Corina, sua madrinha, acaba o adotando. Mas ela também adoece e é obrigada a mudar-se para o Recife em busca de tratamento, deixando Moacir com uma família de amigos, em Pajeú. Enquanto a madrinha se tratava, Moacir aprendia a catar nos quintais do sertão, tabocas, pequenos pedaços de bambu, com os quais fazia sozinho suas primeiras flautas – o misterioso engenho sem mestre que só os predestinados, os muito vocacionados inexplicavelmente, vivenciam.

Menino mal andando e já trauteando com talento evidente sua flauta de bambu, seus pífanos pelo sertão, pela primeira vez Moacir virou músico dos músicos. Luiz Dantas, da jazz-band da cidade, deu-lhe um violão. Aluísio Vanderlei, um flautim. Zacarias, o trompetista da banda, deu-lhe lições de trompete. Ao ouvi-lo no trompete, o maestro Paixão, do Recife, ficou espantado com o garoto de tão pouca idade que já tocava tanto.



– O que fará quando ele estiver mais crescido? – antecipou o maestro, de outra forma, a idéia dos versos de Vinicius.

E o maestro Paixão deu-lhe um clarinete de presente. Alguém apresentou-lhe o saxofone. Era tanta música na cidade durante a infância de Moacir, e tanta admiração dos músicos e do público local, que ele não quis nem pensar em se mudar para o Recife quando, já bem de saúde, a madrinha Corina mandou buscar o afilhado.

Aos 14 anos, amuado com a falta de perspectivas na pequena Pajeú e inflado pelo desejo de abrir seus horizontes humanos e musicais, Moacir fugiu de casa. De cidade em cidade, onde chegava era o mesmo espanto, o frangote tocando qualquer instrumento de sopro como gente grande, como ninguém tocava naqueles sertões.

Ao chegar a Alagoa de Baixo (hoje Sertânia), Moacir passava fome. Não disse a ninguém que queria um prato de comida. Mas perguntou, como sempre, pela banda da cidade. Lá, tocou um clarinete, espantou a todos os músicos da banda, e não só ganhou o então tão sonhado prato de comida, mas também a proteção do fazendeiro e chefe político da cidade. Onde chegava, o menino era levado logo a conhecer o prefeito, tal o espanto que causava, primeiro no meio musical, depois entre toda a população que nunca vira ninguém - ainda mais um menino - tocar daquela maneira.

Noutro feito, em Arcoverde reencontrou o mestre Paixão, que o acolheu e o levou para o Recife. Lá, diante do mar que via pela primeira vez e espantado pela beleza e velocidade da primeira metrópole que conhecia, foi trabalhar numa banda, naturalmente.

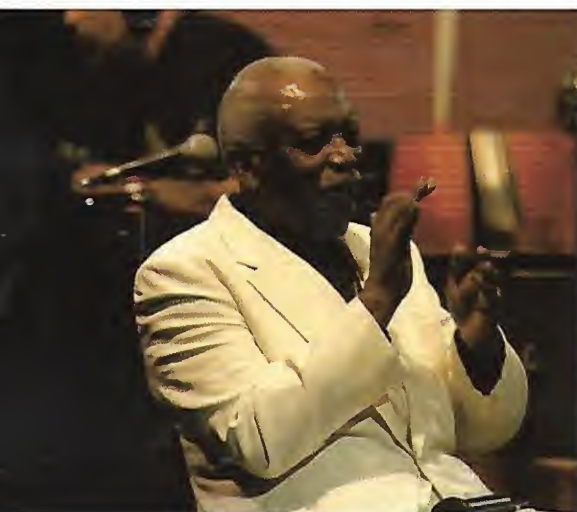
– Que instrumento você toca? – perguntou o maestro.

– Qualquer um – respondeu Moacir, desavisado.

Deram-lhe um saxofone tão velho que, ao limpá-lo, um rato saiu lá de dentro.

Entre idas e vindas pelo sertão e pelo litoral, muita aventura e muita música depois, Moacir chegou a Salvador. E foi tocar, a convite de um amigo trompetista, na orquestra do Cassino Tabariz. Logo no primeiro ensaio, o bam-bam-bam do sertão, o prodígio do Pajeú, o fenômeno de todos os instrumentos, fez a orquestra parar duas vezes. Estava nervoso, era a primeira vez que ele enfrentava uma orquestra onde todos eram peritos em partituras, em leitura musical.





SEMPRE PROCUREI PELO EXTERIOR A FELICIDADE EM VÃO; AGORA, QUASE EXAUSTO, NO MEU INTERIOR ESPERO QUE A FELICIDADE ME PROCURE. RIO 26/2/66

I HAVE ALWAYS LOOKED IN VAIN FOR HAPPINESS OUTSIDE OF MYSELF; NOW, ALMOST EXHAUSTED, I HOPE THAT HAPPINESS LOOKS FOR ME INSIDE. RIO 26/02/66

E Moacir chorou como a (quase) criança que ainda era. Mas enquanto chorava prometeu que seria exímio naquilo. Foi aí que o futuro maestro percebeu que não bastava só o absurdo talento inato. Era preciso estudar.

Foi com a experiência de conhecer quase todos os instrumentos (para não dizer que ele tocava TODOS os instrumentos), de ser um saxofonista sem par, ter aprendido a ler e escrever música como poucos, de descobrir que estudar é tão importante quanto o talento, de ter vivido em vinte anos aventuras para uma vida inteira, que Moacir recusou uma vaga de acordeonista numa orquestra do interior e resolveu ir de navio para o Rio de Janeiro em 1947, ao lado da mulher Cleonice, e sob o prestigiado protesto dos músicos de Salvador que o queriam lá.

Logo, guiado por um amigo tenorista que tocava na Orquestra Tabajara, Moacir arrumou emprego num *dancing* e estabeleceu-se com a mulher numa casinha do subúrbio do Engenho Novo, ganhando o dobro do que ganhava no Nordeste.

Mas o maestro queria mais. E com uma carta de recomendação de políticos nordestinos que sabiam da sua fama, conseguiu uma vaga na Rádio Nacional. Entrou, como se dizia na época, pela janela.

– Eita, estou na Rádio Nacional! – exclamou em voz baixa, para si mesmo de forma bem sertaneja, na hora em que ouvia a confirmação de que seria músico de uma das prestigiosas orquestras da emissora. Mas sabia que não era um indicado qualquer. Tanto que, dias depois indagado por um diretor sobre as qualidades do novo saxofonista que veio do Norte, o maestro Chiquinho aplicou um teste no rapaz.

– Foi um teste para nós. Botamos a música. Botamos a música para o rapaz e ele tocou tudo. Entretanto, ele botou uma música para nós e não tocamos – disse Chiquinho, sem saber que estava ali aprendendo a mesma lição que tudo quanto o maestro do nordeste já havia aprendido de algum modo.

Em 1949, enquanto trabalhava na Rádio Nacional como instrumentista, Moacir resolveu que iria estudar música a fundo pelos próximos cinco anos. Queria se tornar um músico completo, um maestro. Estudou com todo mundo que podia: os compositores Claudio Santoro e Guerra-Peixe, o maestro austríaco Hans Joachim Koellreute e Ernst Krenek (com quem chegou até aos limites do dodecafonismo) e, não em cinco mas em dois anos, seria promovido na própria Rádio Nacional ao cargo de maestro.

Foi no então novo programa “Quando os maestros se encontram” que Moacir apresentou suas duas primeiras orquestrações, uma para “Na baixa do sapateiro” de Ary Barroso, e a outra para um concerto para trompa escrito por ele mesmo. Em 1951, aos 25 anos, era maestro efetivo da Rádio Nacional.

É assim, já quase depois de 15 anos vividos no Rio – onde fez música para tudo: teatro, rádio, TV, disco, cinema – que voltamos à frase de Vinicius, proferida no “Samba da bênção”, quando Moacir não era aparentemente tantos, apenas mais um dos grandes maestros brasileiros. Mas que o poeta percebia: “Não és um só, és tantos”.

Como amigo e parceiro de Moacir, Vinicius conhecia sua história de vida: de tantos não de um só. Sabia que, além de brilhante saxofonista, compositor, arranjador e





regente, no múltiplo Moacir ainda cabia o não menos importante título de professor. Só para ficar num exemplo tão caro a Vinicius e tão importante para a música brasileira, foi nas aulas de Moacir, nos exercícios que ele dava, nos desafios que ele instigava, que Baden Powell compôs os primeiros afrosambas.

Mas ali, naquele 1962, só Vinicius e o pessoal mais ligado à música sabiam que Moacir Santos era tantos. Faltava ainda ao mundo conhecer sua grande música.

E foi três anos depois, com o samba-jazz e a bossa nova já tendo levado a música brasileira a níveis estratosféricos, que pela vanguardista gravadora Forma (especializada justamente nos dois gêneros) sairia finalmente o LP *Coisas* de Moacir Santos, seu primeiro grande trabalho de fato autoral. São dez temas, chamados “Coisas” e numerados de um a dez, que em sua beleza e complexidade resumem mais de trinta anos de vivência musical e espiritual – só podiam ganhar nome tão simples.

– Sempre tive vontade de produzir música e catalogá-la de forma erudita, como Opus 1, Opus 2. Quando Baden Powell veio estudar comigo e me convidou a participar no seu disco com o baterista americano Jimmy Pratt, o engenheiro de gravação me perguntou o nome da música que gravávamos e eu respondi: “Ah, é uma ‘Coisa’”. Foi quando surgiu a idéia de numerá-las assim – conta Moacir sobre sua obra mais famosa. Uma espécie de atualização da música instrumental brasileira pelos procedimentos musicais mais modernos dos anos 1960 – um enegrecimento da forma brasileira de compor e arranjar música moderna.

Moacir virou, naquele miolo de anos 60, símbolo da moderna música brasileira e, por isso, foi cooptado pelo Cinema Novo. Fez trilhas sonoras para diversos filmes do movimento, como *O beijo* (de Flávio Tambellini), *Os fuzis* (de Ruy Guerra) e *Ganga-zumba*, (de Cacá Diegues) cujo tema principal é o “Coisas nº. 5”, que com letra de Mario Telles se tornaria um dos maiores *standards* brasileiros de todos os tempos, “Naná”.

Mas foi ao fazer a música do filme americano *Love in the Pacific*, no qual escreveu para uma orquestra de 65 músicos, que a perspectiva de se mudar para os Estados Unidos tornou-se concreta.

Pelo sucesso do filme, ganhou do Itamaraty uma passagem para conhecer os Estados Unidos e de lá não voltou mais, primeiro vivendo em Newark, perto de Nova York e, depois, buscando um clima mais próximo do Rio, Los Angeles, onde vive até hoje.

Lá, além de dar aulas regularmente, fez uma série de discos – gravados pelo prestigioso selo de jazz Blue Note – que chegaram ao Brasil para influenciar toda uma geração de músicos, arranjadores e compositores que não viram Moacir trabalhar no nosso país.

O compositor Mario Adnet e o saxofonista Zé Nogueira são dois desses mais abnegados seguidores de Moacir. Ambos, bem como toda uma geração de músicos, formaram-se ouvindo o maestro e, pela distância física e espiritual (houve uma época que sua música e ele eram esquecidos por aqui, o que aumentava ainda mais a distância), consideravam-no quase como alguém de outro planeta ou de outro tempo, seguramente.



HÃ PESSOAS QUE, PELA SUA BONDADE E DIGNIDADE, ESTIMULAM A NÓS SERMOS UM POUCO MELHOR DO QUE SOMOS;... OBSERVEMOS!... RIO 21/3/66

THERE ARE PEOPLE WHO, DUE TO THEIR KINDNESS AND DIGNITY, STIMULATE US BEING A LITTLE BETTER THAN WE ARE... LET'S OBSERVE CAREFULLY... RIO 21/03/66

Moacir e Cleonice, sua esposa.



Moacir entre Zé Nogueira e Mario Adnet e, abaixo, as mãos dos três ao piano

Gilberto Gil, em estúdio, cantando "Maracatu, nação do amor"

Muiza Adnet, momentos antes de gravar "Bodas de prata dourada"

Joyce e João Donato gravando com Moacir "De repente, estou feliz"

Moacir ao piano
No estúdio, Moacir com
Ed Motta, Djavan,
João Bosco e
Milton Nascimento



Os discos americanos de Moacir eram raros no Brasil e mesmo o nativo *Coisas* só era conseguido em sebos e, como raridade, eram caríssimos. Querendo estudar mais a fundo a música de Moacir, Adnet e Zé Nogueira tiveram a idéia do projeto que redundaria no CD duplo *Ouro negro*, patrocinado pela Petrobras e gravado em 2001, no Rio de Janeiro.

O projeto era simples: regravar a música de Moacir, de *Coisas* em diante, com músicos brasileiros contemporâneos, fãs do maestro. Mas, devido à sina de retirante, mania de viajante que se muda deixando coisas pelo caminho, justamente as partituras originais dos grandiosos arranjos de suas “Coisas” sumiram quando a gravadora Forma foi vendida para a Phillips. Adnet e Nogueira, de ouvido, cuidadosamente reescreveram todas as partes das dez “Coisas” originais, que foram gravadas no disco *Ouro negro* e agora são pela primeira vez publicadas neste *songbook*. Presente nas gravações no Rio de Janeiro, Moacir participou da reconstrução de suas partituras perdidas, ajustando algumas notas.



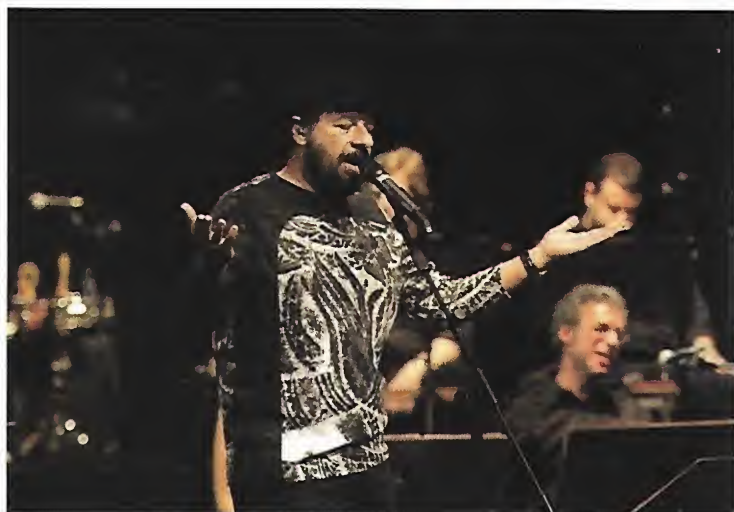
Além de *Coisas* – que, posteriormente e por causa do *Ouro negro*, foram finalmente relançadas pelo selo MPB e distribuídas pela gravadora Universal (herdeira da Phillips, dona da Forma) – o CD duplo e este *songbook* contém outras 16 músicas de Moacir lançadas em seus discos americanos: músicas do mítico *The Maestro* (Blue Note, 1972), de *Saudade* (Blue Note, 1974) e de *Carnival of Spirits* (Blue Note, 1975). Além de músicas inéditas como “Bodas de prata dourada” e “Amalgamation”.



Para o disco, e como mais uma homenagem da música brasileira a Moacir, o compositor Nei Lopes, tão identificado com o principal traço da música de Moacir, que é a negritude, escreveu novas letras em português para algumas músicas e que foram interpretadas por estrelas da música popular brasileira. Assim, Milton Nascimento cantou “Navegação” (sobre a música “Coisas nº. 8”), Djavan, o samba “Sou eu” (“Luanne” do *The Maestro*), Ed Motta, “Orfeu” (sobre o *Quiet carnival*, do *Carnival of Spirits*), Gilberto Gil, o “Maracatu, nação do amor” (de “April Child”, um dos maiores sucessos de Moacir, do LP *The Maestro*) e João Bosco, o “Oduduá” (sobre “What’s my name”, do *Saudade*). Joyce e João Donato cantam “De repente, estou feliz” e Muiza Adnet, com participação vocal de Moacir, interpreta “Bodas de prata dourada”, ambas raras letras escritas pelo próprio maestro.

Mas os dois discos, como a maior parte da obra de Moacir, são fundamentalmente instrumentais. E a intenção de Adnet e Nogueira, agora plenamente realizada com a publicação deste *songbook*, não era mostrar somente as composições de Moacir como sua fantástica linguagem de orquestrador (sobretudo para instrumentos de sopros).





Moacir, no palco
com Djavan, em dois
momentos

Muiza Adnet cantando
sozinha e com Moacir

"Oduduá" na voz
de João Bosco

Ed Motta interpretando
"Orfeu"





Zé Nogueira tratou mais da produção. Adnet, dos arranjos. O objetivo era reproduzir e trazer para a cultura musical contemporânea o “som” de Moacir. Para isso, montaram uma típica *big band* à Moacir Santos, a formação que o maestro inventou para gravar o *Coisas*, em 1964. Além de reconstruir a orquestra típica de Moacir, deram a chance de toda uma nova geração de fãs e pupilos do maestro de tocarem sua obra que tanto os influenciou.

Assim, entraram em estúdio em março de 2001: os saxes de Zé Nogueira, Nailor Proveta, Marcelo Martins e Teco Cardoso; os trombones de Vittor Santos e Gilberto Oliveira; o trompete de Jessé Sadoc; o clarone de Paulo Sérgio Santos; a flauta de Andrea Ernst Dias; a trompa de Phillip Doyle; os pianos de Cristóvão Bastos e Marcos Nimrichter; o violão de Mario Adnet; a guitarra de Ricardo Silveira; os baixos acústicos de Zeca Assumpção e Jorge Helder e o elétrico de Bororó; a bateria de Jurim Moreira; a percussão de Marçal, além dos cantores já mencionados. O clima de emoção, com a presença do próprio Moacir Santos no estúdio, marcou a gravação.

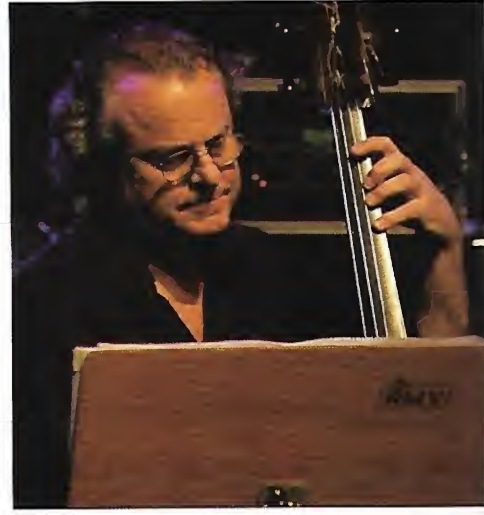
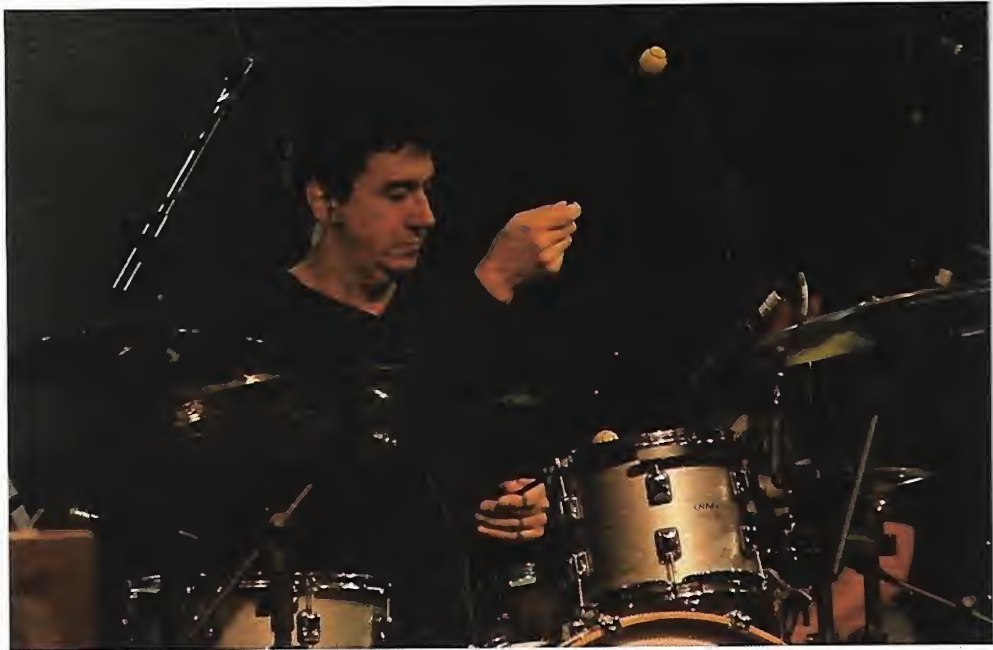
E continuou, no concerto de lançamento no Teatro João Caetano, no Rio, em maio de 2001, com a presença emocionada dos músicos. No tributo prestado a ele no Free Jazz Festival daquele ano, no Rio e em São Paulo. Nos prêmios que o disco ganhou mundo afora, dos novos fãs que conquistou para a música de Moacir, como o trompetista Wynton Marsalis, que ganhou o disco de uma amiga e passou a considerar o maestro brasileiro um dos maiores compositores da história do jazz, situando-o em algum lugar entre Thelonius Monk e Duke Ellington...

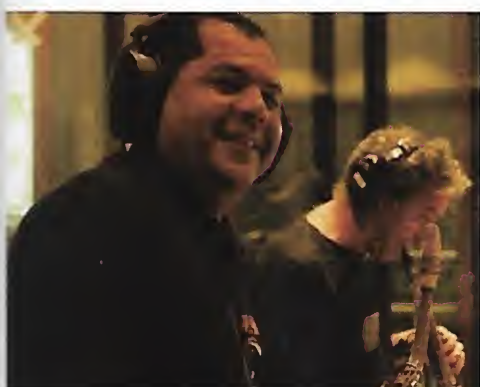
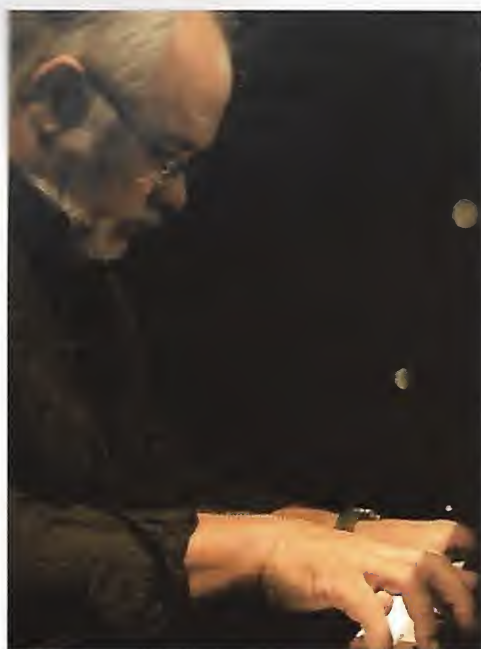
O fato é que, ao final da audição/leitura de *Ouro negro* não dá para dizer, como no início deste texto, que Vinicius de Moraes estava errado. Ele só viu antes e nos contou, como é próprio dos poetas, que aquele sertanejo negro e pobre era um dos maiores músicos e criadores do mundo. É tantos...



Phillip Doyle, Jessé Sadock, Vittor Santos, Antonio Henrique Seixas, Andréa Ernest Dias, Zé Nogueira, Marcelo Martins, Idriss Boudrioua e Teco Cardoso

Marcos Nimrichter, Zeca Assumpção, Mario Adnet e Ricardo Silveira





Ao lado: Marcos Nimrichter | Jurim Moreira | Ricardo Silveira | Mario Adnet | Zeca Assumpção | Todos os músicos com Moacir

Acima: Zé Nogueira | Cristóvão Bastos | Marcelo Martins | Idriss Boudrioua | Armando Marçal | Andréa Ernest Dias | Vittor Santos | Teco Cardoso | Jessé Sadoc | Phillip Doyle | Nailor Proveta | Antônio Henrique Bocão | Jorge Helder

OURO NEGRO ENGLISH VERSION



In 1962, Vinicius de Moraes said the famous lines: "Bless you, maestro Moacir Santos/You are not just one/You are so many, as many as my Brazil of all saints". Apparently the poet was wrong, or (like in that fraternal spirit of "Samba da bênção") he was being generous with his friend, with whom he had written many sambas, like the magnificent "Se você disser que sim".

At the time, the conductor was writing, with his usual classy style, the arrangements for the much loved album Elizeth interpreta Vinicius, in which Elizeth's voice brought to life the first sambas written by Vinicius and Baden Powell, his rare partnership with Vadico ("Sempre a esperar"), the samba "Pela luz dos olhos teus" (many years later rearranged and reinvented by Tom Jobim as a waltz) and Moacir's dense songs (seldom found in his work) with lyrics by Vinicius like "Lembre-se", "Triste de quem" and "Menino travesso", the light-hearted instrumental which the poet wrote as if he was "reprimanding" someone.

Moacir Santos, to the majority of people who read his name on record sleeves or heard it being mentioned by the DJs of Rádio Nacional, in that same 1962, was not "that many". He was only one. A good conductor, like many others in the "Brazil of all saints": lyrical panicalis, leos perachis, radamés gnattalis, lindolfos gayas, carlos monteiros de souzas...

Would the respected poet and diplomat be exaggerating when he attributed the gift of multifaceted talent to the conductor? Maybe, with the vision that poets have, Vinicius could have noticed (and certainly heard) that his friend Moacir was destined to be the musicians' musician in Brazil and the teacher of a whole generation: of João Donato and Baden Powell, of Dori Caymmi and Oscar Castro Neves, of Paulo Moura and Sérgio Mendes... countless great musicians who, through the knowledge imparted by Moacir, would help form a crop of musicians without precedent in the world.

Could it be that Vinicius was already envisaging the same myth that later generations would revere as their main influence, even if the master was living far away, in the USA? Did he envisage that Moacir would write "Coisas", surely the most influential series of Brazilian modern music, only three years later? Did he envisage the greatly acclaimed albums The Maestro, Saudade, Carnival of the spirits, recorded in the States and received as a lesson and a delight by musicians and listeners all around the world?

In truth, Vinicius' "visions" were aided by the fact that Moacir had been voted, two years earlier (in 1960), "Musician of the Year" of Rádio Nacional, by his fellow conductors and musicians at the radio station, who were the "cream" of Brazilian musicians at the time. This award was given by the Musicians Syndicate during the program Gente que brilha (which means "People Who Shine"). Moacir's name was announced during a speech, which reminded people that "being a modest poor boy in the state of Pernambuco, where he was born, he had become, with effort, dedication and talent, one of the most brilliant conductors of Rádio Nacional's great musicians team..."

Unlike the musicians and conductors who elected him, who had grown up surrounded by orchestras and sheet music in the best concert

halls in Brazil and the world, Moacir was born literally in the remote backwoods. That was in July 26, 1926 (Lampião? and his mates were still running away from the police), somewhere in the interior of Pernambuco, between Serra Talhada, Bom Nome and Belmonte.

It was only when Moacir was two years old that his mother Julita settled with her five children (Moacir was the second youngest) in a town, Flores do Pajeú, which, until today, carries the pride of being the homeland to the great, internationally famous composer and conductor. In a way, the town ended up becoming his "birthplace".

Before he was three, his mother died and his godmother Corina adopted him. But she also fell ill and was forced to move to Recife in search of treatment, leaving Moacir with a family of friends in Pajeú. While his godmother was away being treated, Moacir started to collect "tabocas" in the dry backyards. They were small pieces of bamboo, out of which he made, all by himself, his first flutes. A self-taught skill, that only the predestined and the extremely gifted experience with no rational explanation.

At a tender age, but already playing his bamboo flute with obvious talent across the backlands, Moacir became the musicians' musician for the first time: Luiz Dantas, member of the local jazz band, gave him a guitar. Aluisio Vanderlei gave him a piccolo. Zacarias, the trumpet player of the band, gave him trumpet lessons. When the conductor Paixão, from Recife, heard Moacir playing the trumpet, he was amazed to see such a young boy playing so well.

What will he be capable of, when he grows up? – asked the conductor, anticipating, in a different way, the same words of Vinicius de Moraes.

Conductor Paixão gave him a clarinet and someone else introduced him to the saxophone. There was so much music in Moacir's childhood town, and so much admiration from local musicians and local public that he didn't even want to consider moving to Recife when his godmother Corina, who was already fully recovered, sent for him.

?- Lampião was a famous bandit in the Northeast.

At 14, bored by the lack of perspectives in small Pajeú and driven by the desire to widen his human and musical horizons, Moacir ran away from home. From town to town, wherever he arrived, he caused astonishment: the spring chicken playing any wind instrument like a grown-up, like nobody did around those backwoods.

When he arrived at Alagoa de Baixo (which is now Sertânia), Moacir was starving. He did not tell anyone that he wanted some food. Instead, he asked, as he always used to, where he could find the local band. When he met them, he played some clarinet, caused astonishment among all the musicians in the band and got not only the food that he dreamt about, but also the protection of the farmer and local political leader.

Wherever he arrived, he used to be taken to meet the mayor, as he created such a sensation, firstly in the musical scene and then among the whole population of the town, who had never seen anyone – never mind a boy – play so well.

On another occasion, arriving at Arcoverde, he met "master" Paixão again, who took him in and then took him to Recife. There, on the seafront for the first time, amazed by the beauty and speed of the first big city he had ever been to, he started, naturally, working with a band.

What instrument do you play? – asked the conductor.

Any instrument – replied Moacir, innocently.

They gave him a saxophone so old that a rat came out of it while he was cleaning it.

While travelling around the backlands and the coast, experiencing large doses of music and adventure, Moacir arrived in Salvador. He was invited to play with the orchestra at Cassino Tabariz by a trumpet player friend. Right in the first rehearsal, the "big shot" of the backlands, the prodigy of Pajeú, the "phenomenon" of all instruments, made the orchestra stop twice. He was nervous, as it was the first time that he faced an orchestra where everyone was an expert in sheet music, in reading music.

And Moacir cried as the (almost) child that he still was. But while he cried, he promised he would excel in that area. The future conductor realized then that even his incredible innate talent was not sufficient. He needed to study.

With the experience of knowing almost all instruments (not to mention that he actually could play ALL instruments), of being a saxophonist like no other, of having learnt to read and write music like few could, of realizing that studying is as important as talent is, of having lived, in 20 years, the experiences of a lifetime, Moacir turned down a job as an accordion player at an orchestra in the countryside and decided to embark on a ship to Rio de Janeiro in 1947. He went with his wife Cleonice under massive and kind protests of the musicians of Salvador, who wanted him there.

Soon, taken by a tenor sax player friend who played at the Tabajara Orchestra, Moacir got a job in a club and settled with his wife in a small house in Engenho Novo, a suburb of Rio. He was earning twice as much as he did in the Northeast.

But the conductor wanted more. With a letter of recommendation written by politicians from the Northeast who knew about his fame, he got a job at Rádio Nacional. He got in, as people would say in those days, "through the back door".

- Wow! I am at Rádio Nacional! – he exclaimed quietly to himself, in a very "rural" style, when he heard the confirmation that he would be a musician for one of the highly prestigious orchestras of the radio station. He knew that he was not just another recommended musician, because a few days later, when a director asked the conductor Chiquinho about the abilities of the new saxophonist who had arrived from the North, he made Moacir take an exam.

- In the end, it was an exam for us. We played him a song. We played him this song and he played it all. However, when he played us a song, we couldn't play it – said Chiquinho, without knowing that he was learning somehow the same lesson that all the other conductors in the Northeast had already learned.

- In 1949, while he worked at Rádio Nacional as a musician, Moacir decided that he was going to study music in depth for the

following five years. He wanted to become a complete musician, a conductor. He studied with everyone he could: the composers Claudio Santoro and Guerra Peixe, the Austrian Hans Joachim Koellreuter and Ernst Krenek (with whom he arrived to the limits of dodecaphonism) and in two years (not five) he was promoted to the position of conductor at Rádio Nacional.

It was on the new program "When conductors meet" that Moacir presented his first two orchestrations, one for "Na baixa do sapateiro", by Ary Barroso, and the other for a concert for trumpet, written by himself. In 1951, at 25, he was a permanent conductor of Rádio Nacional.

This is when, after almost 15 years of living in Rio – where he wrote music for theater, radio, TV, records, cinema – we come back to Vinicius' sentence, expressed in "Samba do avião", when Moacir was not apparently "many", but just one of the great Brazilian conductors. But the poet knew: "You are not just one, you are so many".

As Moacir's friend and partner, Vinicius knew his life story: of all of his lives, not just one. He knew that besides being a brilliant saxophonist, composer, arranger and conductor, the multiple Moacir still had the no less important title of teacher. Just to give one example, which was so dear to Vinicius and so important to Brazilian music, it was during Moacir's lessons, in the exercises he proposed and the challenges he instigated, that Baden Powell wrote the first afrosambas.

But then, in 1962, only Vinicius and the people more connected to music knew that Moacir was "many". The world was still not aware of his great music.

It was three years later, when samba-jazz and bossa nova had already taken Brazilian music to "stratospheric" levels, that the vanguard record company Forma (a specialist precisely in both genres) finally released the LP Coisas by Moacir Santos, his great first work actually as a composer. It is ten tunes, called "Coisas" ("Things" in Portuguese), numbered from one to ten. Their beauty and complexity sum up over 30 years of musical and spiritual experience and could only be named as simply as that.

- I had always wanted to create music and classify it in an erudite way, like Opus 1, Opus 2. When Baden Powell came to study with me and invited me to participate on his album with the American drummer Jimmy Pratt, the recording engineer asked me the name of the song we were recording and I said: "Oh, it's a Coisa" ("Oh, it's a 'Thing' "). That was when I had the idea of numbering them like this – says Moacir about his most famous piece of work. It was a kind of update of Brazilian instrumental music, through the modern musical procedures of the '60s – giving a black flavor to the way that Brazilian music was written and arranged.

Moacir became, in those mid-'60s, a symbol of modern Brazilian music and that is why he was brought into Cinema Novo ?. He wrote music scores for several films in this movement, such as O beijo (by Flavio Tambellini), Os fuzis (by Ruy Guerra) and Ganga-zumba (by Cacá Diegues). The latter had "Coisa nº5" as its main tune and, with

lyrics by Mario Telles, it became one of the biggest Brazilian standards of all times, renamed "Naná".

But it was whilst writing the score for the American film "Love in the Pacific", a work for a 65 piece orchestra, that the possibility of moving to the United States became more realistic.

2- Cinema Novo was a movement developed in Brazil in the '60s in the attempt to create a national film culture that was specifically Brazilian in content and context. Social themes and aesthetics were prioritized.

Due to the success of the film, the Brazilian Foreign Office gave him, as a present, a ticket to visit the United States and he never came back. First he lived in Newark, near New York and, later, after searching for a similar climate to the one in Rio, he settled in Los Angeles, where he still lives today.

There, besides teaching regularly, he made many albums – recorded for the prestigious jazz label Blue Note – which arrived in Brazil to influence a whole generation of musicians, arrangers and songwriters who had not seen Moacir working in their country.

The composer Mario Adnet and the saxophonist Zé Nogueira are two of the most dedicated followers of Moacir. Both of them, along with a whole generation of musicians, were formed listening to the conductor and, because of the physical and spiritual distance (there was a time when his music and him were forgotten in Brazil, which made the distance even bigger), considered him as someone from another planet or certainly another era.

The American records of Moacir were rare in Brazil and even the native Coisas could only be found in second-hand shops. Due to their rarity, prices were really high. With the intention of studying Moacir's music even deeper, Adnet and Zé Nogueira had the idea of the project, which would result in the double CD Ouro negro, sponsored by Petrobras and recorded in 2001 in Rio de Janeiro.

The project was simple: re-record Moacir's music, from Coisas onwards, with contemporary Brazilian musicians who were fans of Moacir. However, due to his constant moving and the personality of the eternal traveler, who leaves things behind, it was precisely the original sheet music of Coisas which also disappeared when the record company Forma was sold to Phillips. Adnet and Nogueira, by ear, carefully re-wrote all the parts of the ten original "Coisas", which were re-recorded on the album Ouro negro and now are published for the first time in this songbook. Present in the recordings in Rio de Janeiro, Moacir helped to reconstruct his lost sheet music, by adjusting a few notes.

Besides Coisas, which because of Ouro negro was finally re-released later by the label MPB and distributed by Universal Music (their of Phillips, owner of Forma), the double CD and this songbook contain 16 other tracks by Moacir, which had been released on his American records: songs from the mythic The Maestro (Blue Note, 1972), from Saudade (Blue Note, 1974) and from Carnival of Spirits (Blue Note, 1975). New songs were included as well, as "Bodas de prata dourada" and "Amalgamation".

For the album, and also as another tribute from Brazilian music to Moacir, the composer Nei Lopes, so identified with the main

characteristic of Moacir's music – its blackness – wrote new lyrics in Portuguese for some of the songs, which were interpreted by stars of Brazilian popular music. Milton Nascimento sang "Navegação" (over the song "Coisa nº8"), Djavan sang the samba "Sou Eu" ("Luanne" from The Maestro), Ed Motta sang "Orfeu" (over Quiet carnival, from Carnival of spirits), Gilberto Gil sang "Maracatu, nação do amor" (over "April child", one of Moacir's biggest success, from the album The Maestro) and João Bosco sang "Oduduá" (over "What's my name", from Saudade). Joyce and João Donato sang "De repente, estou feliz", and Muiza Adnet, with Moacir participating on vocals, sang "Bodas de prata dourada", both songs contain lyrics written by Moacir, a rare event in his career.

But the two albums, like most part of Moacir's work, are fundamentally instrumental. The intention of Adnet and Nogueira, which has now been fully realized with the publishing of this songbook, was not only to show Moacir's compositions, but also his fantastic style as an orchestra arranger (especially for wind instruments).

Nogueira was more involved in the production and Adnet in the arrangements. The aim was to recreate and bring the "sound" of Moacir to the contemporary musical culture. To do so, they put together a typical big band, à la Moacir, with the same formation that the conductor invented to record Coisas, in 1964. Besides reconstructing the typical orchestra of Moacir, they gave a whole new generation of Moacir's fans and pupils the chance to play his work, which had influenced them so much.

So, they went into AR studio, in Barra da Tijuca, Rio de Janeiro, in March 2001: the saxes of Zé Nogueira, Nailor Proveta, Marcelo Martins and Teco Cardoso; the trombones of Vittor Santos and Gilberto; the trumpet of Jessé Sadoc; the bass clarinet of Paulo Sérgio Santos; the flute of Andréa Ernst Dias; the French Horn of Philip Doyle; the pianos of Cristóvão Bastos and Marcos Numrichter; the guitar of Mario Adnet; the electric guitar of Ricardo Silveira; the acoustic basses of Zeca Assumpção and Jorge Helder and the electric bass of Bororó; the drums of Jurim Moreira; the percussion of Marçal and the singers already mentioned. The emotional atmosphere, with the presence of Moacir in the studio, made its mark during the recording.

This atmosphere continued at the release concert at Teatro João Caetano, in Rio, May 2001, with the presence of the emotionally moved musicians. It carried on in the tribute given to him at the Free Jazz Festival in Rio and São Paulo that year and in the awards that the album received worldwide. It also brought new fans for Moacir's music, like the trumpet player Wynton Marsallis, who was given the album by a friend and, since, has considered the Brazilian conductor to be one of the best composers in the history of jazz, placing him somewhere between Thelonius Monk and Duke Ellington...

The fact is that, after the listening/reading session of Ouro negro, one cannot disagree with the words of Vinicius de Moraes, at the beginning of this text. Typical of a poet, he just saw in advance and told us that the black and poor country boy was one of the greatest musicians and creators in the world. He is "so many"...





PARTITURAS MUSIC SCORES

Coisa nº5 Nanã	36
Suk-cha	41
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Amphibious	54
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COISA Nº5 NANÃ

Moacir Santos | Mario Telles
adaptação Mario Adnet

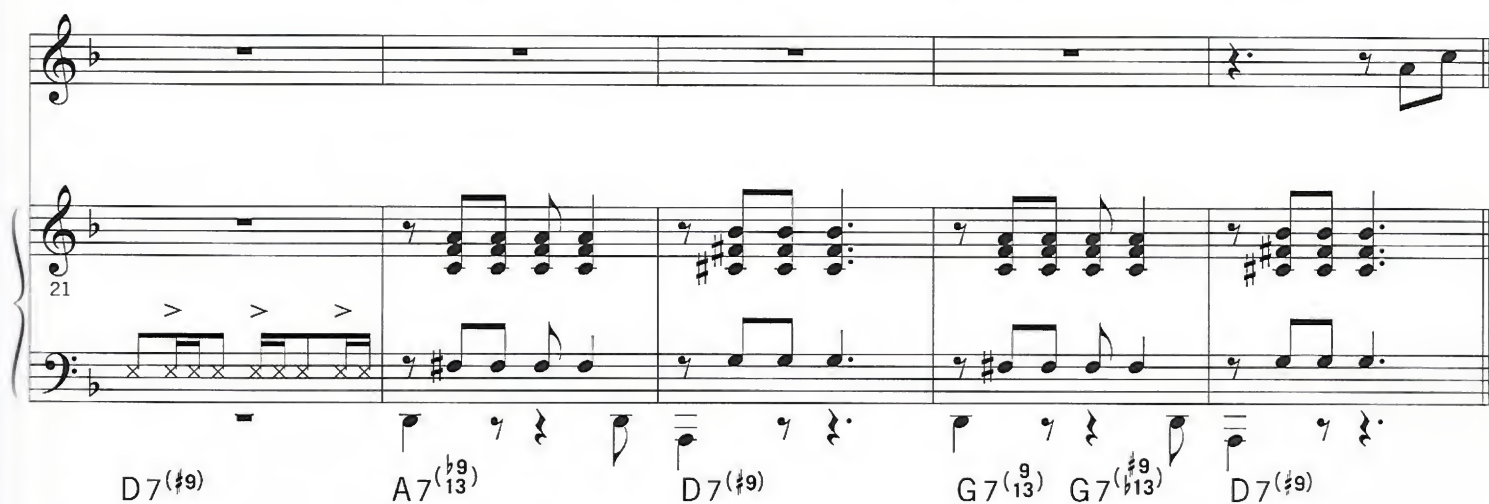
intro

The musical score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The score is divided into three systems. The first system begins with a box labeled 'intro'. The piano accompaniment consists of a steady eighth-note pattern in the bass line. The melody features a series of eighth-note runs and accented notes. The second system continues the melodic development with more complex rhythms and ties. The piano accompaniment remains consistent. The third system concludes the piece with a final melodic phrase and a piano accompaniment that ends with a sustained chord. Measure numbers 6 and 11 are indicated at the beginning of the second and third systems, respectively.



System 1 (Measures 16-20):

- Staff 1 (Melody): Treble clef, key of B-flat major. Measures 16-20 show a melodic line with eighth and quarter notes.
- Staff 2 (Piano): Treble and Bass clefs. Measures 16-20 show a piano accompaniment with chords and eighth notes.
- Staff 3 (Bateria): Treble clef. Measures 16-20 show a drum pattern with eighth notes and rests.
- Chord labels below the piano staff: D7($\sharp 9$), A7($\flat 9$), D7($\sharp 9$), A7($\flat 9$).



System 2 (Measures 21-25):

- Staff 1 (Melody): Treble clef, key of B-flat major. Measures 21-25 show a melodic line with eighth and quarter notes.
- Staff 2 (Piano): Treble and Bass clefs. Measures 21-25 show a piano accompaniment with chords and eighth notes.
- Staff 3 (Bateria): Treble clef. Measures 21-25 show a drum pattern with eighth notes and rests.
- Chord labels below the piano staff: D7($\sharp 9$), A7($\flat 9$), D7($\sharp 9$), G7($\flat 9$), G7($\sharp 9$), D7($\sharp 9$).



System 3 (Measures 26-30):

- Staff 1 (Melody): Treble clef, key of B-flat major. Measures 26-30 show a melodic line with eighth and quarter notes.
- Staff 2 (Piano): Treble and Bass clefs. Measures 26-30 show a piano accompaniment with chords and eighth notes.
- Staff 3 (Bateria): Treble clef. Measures 26-30 show a drum pattern with eighth notes and rests.
- Chord labels below the piano staff: A7($\flat 9$), D7($\sharp 9$), C7($\sharp 9$), D7($\sharp 9$), Gm7.



System 4 (Measures 31-35):

- Staff 1 (Melody): Treble clef, key of B-flat major. Measures 31-35 show a melodic line with eighth and quarter notes.
- Staff 2 (Piano): Treble and Bass clefs. Measures 31-35 show a piano accompaniment with chords and eighth notes.
- Staff 3 (Bateria): Treble clef. Measures 31-35 show a drum pattern with eighth notes and rests.
- Chord labels below the piano staff: A7($\flat 9$), D7($\sharp 9$), C7($\sharp 9$), D7($\sharp 9$), Gm7.

Fm7

B \flat 7 $\frac{7}{4}$ A7(\flat 5)D7(\sharp 9)A7(\sharp 9 $\frac{9}{13}$)D7(\sharp 9) A7(\sharp 9 $\frac{9}{13}$)

38

D7(\sharp 9)D7(\sharp 9)A7(\flat 9 $\frac{9}{13}$)

solo flauta

D7(\sharp 9)G7($\frac{9}{13}$)G7(\sharp 9 $\frac{9}{13}$)D7(\sharp 9)A7(\flat 9 $\frac{9}{13}$)D7(\sharp 9)C7(\sharp 9)D7(\sharp 9)

solo sax baritono

Chord progression for the first system: $B\flat 7^{(\flat 9)_{13}}$ $E\flat 7^{(\sharp 9)}$ $D\flat 7^{(\sharp 9)}$ $E\flat 7^{(\sharp 9)}$ $A\flat m7$

Chord progression for the second system: $G\flat m7$ B^7_4 $B\flat 7^{(\flat 5)}$ $E\flat 7^{(\sharp 9)}$ $B\flat 7^{(\flat 9)_{13}}$

Chord progression for the third system: $E\flat 7^{(\sharp 9)}$ $B\flat 7^{(\flat 9)_{13}}$ $E\flat 7^{(\sharp 9)}$ $A\flat 7^{(13)}$ $D\flat 7^{(9)}$

Chord progression for the fourth system: $E\flat 7^{(\sharp 9)}$ $A\flat 7^{(13)}$ $D\flat 7^{(9)}$ $E\flat 7^{(\sharp 9)}$

3 vezes

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The tempo and style are indicated by the title 'COISA Nº5 NANÃ'. The score includes various chords and melodic lines. The first system starts with a vocal line and a piano accompaniment. The second system continues the melody and accompaniment. The third system features a vocal line and a piano accompaniment. The fourth system concludes the piece with a vocal line and a piano accompaniment. The score is marked with measure numbers 66, 71, 75, and 80.

SUK-CHA

Moacir Santos
 adaptação Mario Adnet

1^a vez: tacet

Chords: Cmaj7⁽⁶⁾, D \flat maj7⁽⁶⁾, E \flat maj7⁽⁶⁾/C, Dmaj7⁽⁶⁾, D \flat maj7⁽⁶⁾, Cmaj7⁽⁶⁾, D \flat maj7⁽⁶⁾, E \flat maj7⁽⁶⁾/C, Dmaj7⁽⁶⁾, D \flat maj7⁽⁶⁾, Cmaj7⁽⁶⁾

Cmaj7⁽⁶⁾

F7 E7 Eb7 D7

Ebmaj7 Dmaj7 Dbmaj7

14

Cmaj7

B7(b9)

Em7

A7^(#5)

Dm7

Bbmaj7

Bm7⁽¹¹⁾

19

E7^(#9)E7⁽⁹⁾

Am7

Gm7

C7

Fmaj7

24

B7(b9)

Em7

A7

Ab7(b9)

G7(b9)

Cmaj7

28

A \flat m/B \flat B \flat 7(\sharp 11) B \flat m7B \flat 7(\sharp 13)E \flat maj7/B \flat G \flat m/A \flat A \flat 7(\sharp 11) A \flat m7A \flat 7(\sharp 13)D \flat maj7/A \flat Dm7(\flat 9)G7(\sharp 11)C7(\flat 9)Cmaj7(\flat 9)C \flat 9

B/A

C/A \flat

Am7

Am7/D

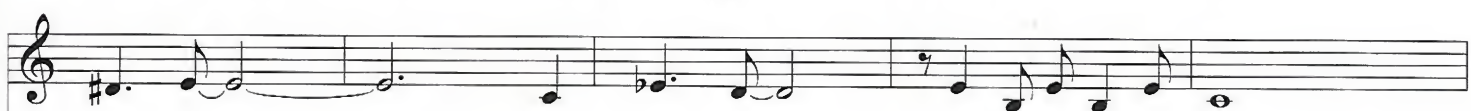
E \flat m/A \flat G \flat 7

F7

E7

E \flat 7

D7



E♭maj7 Dmaj7 D♭maj7 Cmaj7 B7(♭9) Em7 A7

50

A♭7(♭9) G7(♭9) C6 Dm7(9) G7(13)

solo sax soprano

Ao $\text{S e } \emptyset$

54

Cmaj7(6) D♭maj7(6) C(add9) Fm/B♭

59

Cmaj7(6) D♭maj7(6) C(add9) Fm/B♭

fade-out

63

COISA Nº6

Moacir Santos
adaptação Mario Adnet

Am G7/B

Cmaj7 Dm7 Em7 Fm6 E7(b9)

Am E7(b9) Am E7(b9)

This musical score is for a piece titled "COISA Nº6". It consists of a melody line and a piano accompaniment. The melody is written in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each with a measure number (14, 19, 23, 27) at the beginning of the piano part. Chords are indicated above the melody line.

System 1 (Measures 14-17):

- Measure 14: Am
- Measure 15: G7/B
- Measure 16: Cmaj7
- Measure 17: Dm7

System 2 (Measures 18-21):

- Measure 18: Em7
- Measure 19: Fm6
- Measure 20: E7(b9)
- Measure 21: Am

System 3 (Measures 22-25):

- Measure 22: A7
- Measure 23: C7(9)
- Measure 24: Bbmaj7
- Measure 25: Am7/E

System 4 (Measures 26-29):

- Measure 26: Am
- Measure 27: D7(9 11)
- Measure 28: E7(9)
- Measure 29: E7(b9)

Am G7/B Cmaj7 Dm7

31

Em7 Fm6 E7(b9) \emptyset Am

36

solos: 1ª vez sax barítono
2ª vez trompete

Am G7/B Cmaj7

40

Dm7 Em7 Fm6 E7(b9) Am

44

E7(b9) Am E7(b9) Am

48

A7 solo piano C7⁽⁹⁾ B^b maj 7 Am7/E

Am D7^(#11) E7⁽⁹⁾ E7^(b9)

Am solo sax barítono G7/B Cmaj 7 Dm7

Em7 Fm6 E7^(b9) Am Ao $\text{S e } \emptyset$

\emptyset Am E7^(b5) Am E7^(b5) fade-out

COISA Nº8 NAVEGAÇÃO MAKE MINE BLUE

Moacir Santos | Regina Werneck | Nei Lopes
adaptação Mario Adnet

Bbm7⁽⁹⁾C7^(b13)F7^(b9)

De- pois de tan - to pro - cu - rar _____

Mo - ti - va - ções e ex - pli - ca - ções
Con - si - go in - ter - pre - tar, en - fim _____

Bbm7

Eb7^(b9)

Bbm7

C7⁽¹³⁾

C7

De - pois de tan - to pal - mi - lhar _____
A car - ta de na - ve - ga - ção _____F7^(b9)

Bbm7

Eb7^(b9)

Bbm7

Des - vi - os e bi - fur - ca - ções _____
Que o mar tra - çou den - tro de mim _____

Da pro - a des - ta em - bar - ca - ção

Bbm7 Dm7⁽⁹⁾ Ebm7⁽⁹⁾ Dm7⁽⁹⁾

2

A pre - vi - são som - bri - a

10

Ebm7⁽⁹⁾ Fmaj7 Gbmaj7

As - sim se dis - si - pou_____ A - que - la Es - tre - la - gui -

13

C7⁽¹³⁾ (b13) C7 Fm Fm(maj7) F7(b9)

a Do céu me o - ri - en - tou_____

16

Bbm7 C7(b13) F7(b9)

Mi - lhões de mi - lhas na - ve - guei_____ Nem sem - pre ven - tos a fa - vor_____

19

Bbm7

Eb7(b9)

Bbm7

C7(13)

C7

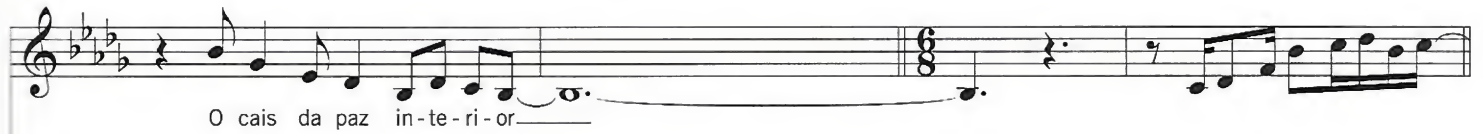


22

F7(b9)

Bbm7

Eb7(b9) Bbm7



25

C7(b13)

F7(b9)

Bbm7

Eb7(b9)

Bbm7



29

C7(13)

F7(b9)

Bbm7

Eb7(b9)

Bbm7



33

C7 (b13)

F7 (b9)

Bbm7

Eb7 (b9)

Bbm7

Measures 37-40 of the score. The system includes a vocal line and a piano accompaniment. The piano part features a complex harmonic texture with many chords and moving lines in both hands. Measure numbers 37, 41, 45, and 50 are indicated at the start of their respective systems.

C7 (13)

F7 (b9)

Bbm7

Eb7 (b9)

Bbm7

Measures 41-44 of the score. The system includes a vocal line and a piano accompaniment. The piano part continues with complex harmonic textures. Measure numbers 41, 45, and 50 are indicated at the start of their respective systems.

Eb7

Gbmaj7

Measures 45-49 of the score. The system includes a vocal line and a piano accompaniment. The piano part continues with complex harmonic textures. Measure numbers 45 and 50 are indicated at the start of their respective systems.

G°

Fm

Fm(maj7)

F7 (b9)

Bbm

Measures 50-53 of the score. The system includes a vocal line and a piano accompaniment. The piano part continues with complex harmonic textures. Measure numbers 50 and 53 are indicated at the start of their respective systems.

AMPHIBIOUS

Moacir Santos
adaptação Mario Adnet

$B\flat 7^{(13)}$

fp

$\text{Cm}7$ $\text{Fm}7$ $\text{G}7$ $\text{Cm}7$

$\text{Gmaj}7$ $\text{Em}7^{(9)}$ $\text{Am}7$ $\text{D}7^{(9)}$ $\text{G}7^{(\sharp 9)}$ $\text{Cm}7^{(11)}$

Fm7⁽¹¹⁾

G7

Cmaj7

Cm7⁽¹¹⁾

Cmaj7

Fm7⁽⁹⁾

B \flat 7⁽¹³⁾



E \flat 9

A7^(#11)

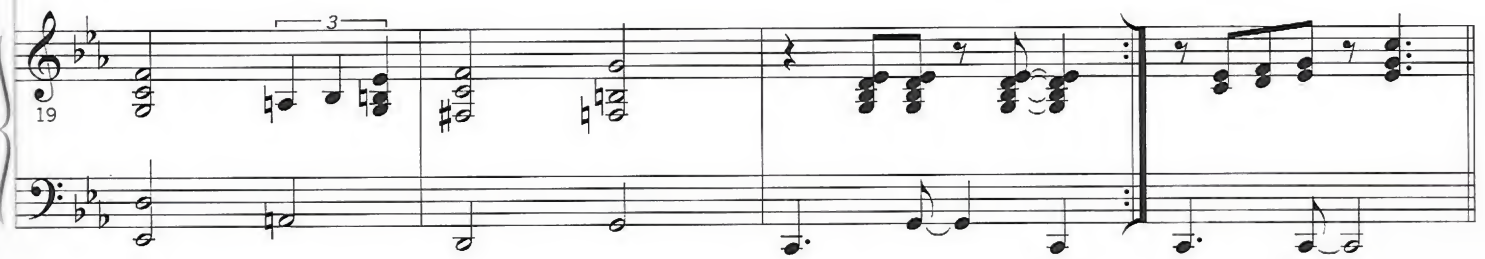
D7^(#9)

G7

\emptyset

Cm7

Cm7



A \flat 7⁽¹³⁾

Cm7

G7⁽¹³⁾

G7^(b13)

C7^(b9)



Fm7

Cm7

D7^(b9)

G7

Cm7



Cm7 D7(b9) G7 Cm7

Ao $\frac{8}{2}$ vezes
 1ª vez: solo clar.
 2ª vez: ao Φ

Φ Cm7 Ab7(13) Cm7 G7(13) G7(b13)

C7(b9) Fm7 Cm7 D7(b9) G7 Cm7

Cm7 D7(b9) G7 Cm7

31 38 43

2 1 3

The musical score is written for piano and clarinet. It consists of four systems of music. The first system shows a piano introduction with chords Cm7, D7(b9), G7, and Cm7. The clarinet part has a melodic line with a second ending marked '2'. The piano part has a bass line with chords. The second system continues the piano introduction with chords Cm7, Ab7(13), Cm7, G7(13), and G7(b13). The clarinet part has a melodic line with a first ending marked '1'. The piano part has a bass line with chords. The third system continues the piano introduction with chords C7(b9), Fm7, Cm7, D7(b9), G7, and Cm7. The clarinet part has a melodic line with a first ending marked '1'. The piano part has a bass line with chords. The fourth system continues the piano introduction with chords Cm7, D7(b9), G7, and Cm7. The clarinet part has a melodic line with a second ending marked '2'. The piano part has a bass line with chords. The score includes performance instructions for the clarinetist to play the first ending 8/2 times, with the first time being a solo and the second time being a piano accompaniment.

A \flat 7⁽¹³⁾

Cm7

G7⁽¹³⁾ G7^(\flat 13)C7^(\flat 9)

Fm7

Cm7

D7^(\flat 9)

G7

Cm7

Cm7

D7^(\flat 9)

G7

Cm7

B \flat 7^(\flat 9)A \flat 7^(\sharp 11₁₃)Cm7⁽¹¹⁾

MÃE IRACEMA

Moacir Santos
adaptação Mario Adnet

sax alto + barítono

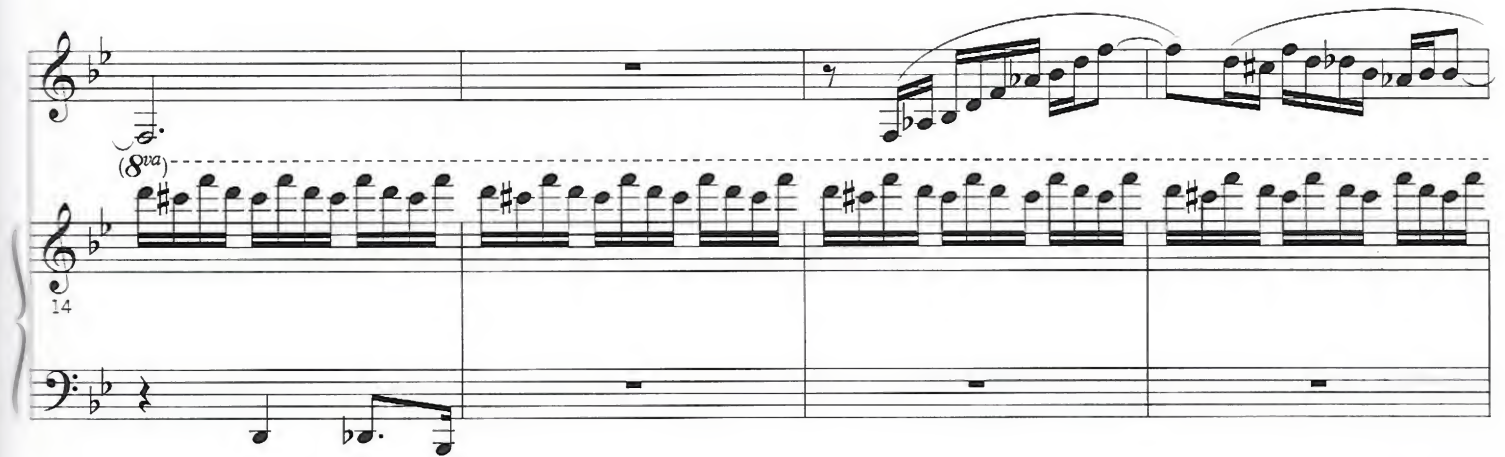
The first system of musical notation consists of three staves. The top staff is for the sax alto and baritone, featuring a melodic line in 3/4 time with a key signature of two flats. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a chromatic descent. The bottom two staves are for the piano, both of which are empty, indicating a piano accompaniment that is not written out in this system.

The second system of musical notation also consists of three staves. The top staff continues the melodic line for the sax alto and baritone. It begins with a half note, followed by a quarter rest, and then continues with the same melodic pattern as the first system. The bottom two staves are for the piano, both of which are empty, indicating a piano accompaniment that is not written out in this system.

The third system of musical notation consists of three staves. The top staff continues the melodic line for the sax alto and baritone. It begins with a half note, followed by a quarter rest, and then continues with the same melodic pattern as the first system. The bottom two staves are for the piano. The left staff is empty, while the right staff features a series of eighth notes, starting with a key signature change to one flat. The system ends with a double bar line.



System 1 (Measures 10-13): The system begins with a treble clef staff containing a melodic line with eighth and sixteenth notes, some beamed together. A slur covers measures 10 through 13. The bass clef staff contains a continuous eighth-note accompaniment. A measure rest is present in measure 11. The key signature has one flat (B-flat).



System 2 (Measures 14-17): The system continues the melodic line in the treble staff and the eighth-note accompaniment in the bass staff. A measure rest is present in measure 15. The key signature has one flat (B-flat).



System 3 (Measures 18-21): The system continues the melodic line in the treble staff and the eighth-note accompaniment in the bass staff. A measure rest is present in measure 19. The key signature has one flat (B-flat).



System 4 (Measures 22-25): The system continues the melodic line in the treble staff and the eighth-note accompaniment in the bass staff. A measure rest is present in measure 23. The key signature has one flat (B-flat).

60

Chord progression: $B\flat maj7^{(6)}_9$ $C\flat7^{(9)}_{11,13}$ $B\flat maj7^{(6)}_9$ $C\flat7^{(9)}_{11,13}$

Measures 26-29: $B\flat maj7^{(6)}_9$ $C\flat7^{(9)}_{11,13}$ $B\flat maj7^{(6)}_9$ F^6_9/A

Measures 30-33: $A\flat maj7^{(9)}_{11}$ $Fm7^{(9)}_{11}$ $A\flat maj7^{(9)}_{11}$ $Fm7^{(9)}_{11}$

Measures 34-37: $A\flat maj7^{(9)}_{11}$ $Fm7^{(9)}_{11}$ $B\flat maj7^{(6)}_9$ $Gm7/E$ $A7^{(5)}_{9}$

A \flat maj7(\sharp 11)Fm7(\sharp 11)

Fm7

E7(\flat 9 \sharp 13)E \flat maj7B \flat \flat 9E \flat m7A \flat 7(\flat 9)D \flat maj7(\flat 6)/A \flat

Gm7/C

C7(\flat 9)Fmaj7(\flat 6)

Em7

A \flat 7(\flat 9)A7(\flat 9 \sharp 13)

G/D

D7

Dmaj7⁽⁶⁾Cm7⁽⁹⁾Gm7⁽⁹⁾ C7⁽⁹⁾₁₃F#m7⁽⁹⁾ B7⁽⁹⁾₁₃Bbmaj7⁽⁶⁾Cb7⁽⁹⁾₁₃Bbmaj7⁽⁶⁾Cb7⁽⁹⁾₁₃Bbmaj7⁽⁶⁾Cb7⁽⁹⁾₁₃Bbmaj7⁽⁶⁾F⁶_{9/A}Abmaj7⁽⁹⁾Fm7⁽⁹⁾

A♭maj7(⁹11)Fm7(⁹11)

⊖

Fm7

E7(^{b9}13)

E♭maj7

74

B♭⁶₉

78

Ao (solos)
na 2ª vez: ao ² e ⊖

⊖

Fm7

E7(^{b9}13)

E♭maj7

B♭⁶₉

80

fade-out

COISA Nº1

Moacir Santos | Clóvis Mello
adaptação Mario Adnet

intro

E7(^{#11}) A7(^{b9}₁₃) Dm

percussão

Dm7 Am7 Dm7

Dm7 Am7 Dm7

12

Gm7

Fmaj7

Em7



First system of music (measures 1-6). It features a melody in the treble clef and a piano accompaniment in the grand staff. Measure numbers 17 and 22 are visible in the piano part.

A7(b9)

Dm7

Gm7

C7(b9)



Second system of music (measures 7-12). Continues the melody and piano accompaniment.

Fmaj7

Em7

A7(b9)



Dm



Third system of music (measures 13-18). Continues the melody and piano accompaniment.

Dm7

Am7

Dm7

solo sax alto



Fourth system of music (measures 19-24). Includes a staff for solo sax alto and continues the piano accompaniment.

Gm7

Fmaj7

Em7

Musical score for measures 17-21. The score is written for piano (piano) and features a melody in the right hand and accompaniment in the left hand. The key signature is one flat (B-flat major or D minor). The tempo is marked with a quarter note. The score includes various chords and melodic lines.

A7(b9)

Dm7

Gm7

C7(b9)

Musical score for measures 22-26. The score is written for piano (piano) and features a melody in the right hand and accompaniment in the left hand. The key signature is one flat (B-flat major or D minor). The tempo is marked with a quarter note. The score includes various chords and melodic lines.

Fmaj7

Em7

A7(b9)

⊕

Dm

Musical score for measures 27-32. The score is written for piano (piano) and features a melody in the right hand and accompaniment in the left hand. The key signature is one flat (B-flat major or D minor). The tempo is marked with a quarter note. The score includes various chords and melodic lines.

Dm7

Am7

Dm7

solo sax alto

Musical score for measures 33-37. The score is written for piano (piano) and features a melody in the right hand and accompaniment in the left hand. The key signature is one flat (B-flat major or D minor). The tempo is marked with a quarter note. The score includes various chords and melodic lines.

Am7 solo Dm7 Gm7

39

Fmaj7 Em7 Dm

45

D7(b9) Gm7 Fmaj7

50

Em7 A7(b9) Dm7(6/9)

55

Ao $\text{Se} \oplus$

The musical score is written for a solo instrument and piano accompaniment. The solo part is in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The score is divided into four systems, each with a measure number (39, 45, 50, 55) at the beginning of the piano part. The chords are indicated above the solo part: Am7, Dm7, Gm7, Fmaj7, Em7, Dm, D7(b9), Gm7, Fmaj7, Em7, A7(b9), and Dm7(6/9). The solo part includes a 'solo' marking and a 'Se' symbol at the end. The piano part includes a '3' marking over a triplet of eighth notes in measure 55.

Dm7

Gm7



First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part has a measure number '59' at the beginning. The key signature has one flat (B-flat). The system ends with a double bar line.

Fmaj7

Em7

A7(b9)



Second system of the musical score. It continues the vocal and piano parts. The piano part has a measure number '63' at the beginning. The system ends with a double bar line.

Dm7

Gm7

C7(b9)



Third system of the musical score. It continues the vocal and piano parts. The piano part has a measure number '67' at the beginning. The system ends with a double bar line.

Fmaj7

Em7

A7(b9)

fade-out



Fourth system of the musical score. It continues the vocal and piano parts. The piano part has a measure number '71' at the beginning. The system ends with a double bar line.

SOU EU LUANNE

Moacir Santos | Jay Livingston | Ray Evans | Ney Lopes
adaptação Mario Adnet

The musical score is for the song "A Paz" by Chico Buarque. It is written in 2/4 time and D major. The score includes three systems of music, each with a vocal line, a guitar line, and a piano accompaniment.

System 1:

- Chords:** Dmaj7, Em7, F#m7
- Lyrics:** Se um dia li - lãs - nha paz

System 2:

- Chords:** Gm7, F#7(9), C°(maj7), E7(13), Ebmaj7(9/11)
- Lyrics:** Te ba - nhar - de luz - Não te a - ca - Te ves - tir - de a - zul - Não te es - pan -

System 3:

- Chords:** Dmaj7, Em7, A7(13), F#m7, Bm7
- Lyrics:** Se um dia li - lãs - nha paz

The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and arpeggios. The guitar part provides harmonic support with chords and single notes. The vocal line is a simple melody that follows the lyrics.

Em7 A7⁽¹³⁾ C7⁽¹³⁾ B7⁽¹³⁾ A7⁽¹³⁾

1 2

- nhes,não! — Sou eu... Se_u - ma_es - tra- Sou eu...
- tes, não! —

19

Dmaj7 Em7 A7⁽¹³⁾ Dmaj7

Se des - cer dos céus — O dra - gão lu - nar —

24

D6 G#m7^(b5) C#7⁽⁹⁾ F#maj7 Bm7

Man - da — me cha - mar — Pe - lo_a - mor de — Deus! — Pois — teu an -

29

Em7 A7⁽¹³⁾ F#m7 Bm7 Em7

- jo bom — Teu — O - gum — Me - jê — Teu — A - la - be - dé —

34

A7⁽¹³⁾

Dmaj7

Em7

F#m7



Dmaj7

Em7

A7⁽¹³⁾

impro trombone

Sou eu! _____

39

F#m7

Bm7

Em7

A7⁽¹³⁾

Dmaj7

Bm7

Dmaj7

Dmaj7⁽⁹⁾

1, 2, 3

4

Ao $\frac{S}{e} \oplus$

Se des - cer dos

46



Dmaj7

Em7

F#m7

solo voz + trombone

54

Gm7

F#7⁽⁹⁾

C°

E⁷₄⁽¹³⁾

59

E \flat maj7⁽⁹⁾

D maj7

E m7

A7⁽¹³⁾F \sharp m7

Se, um cla- rão

li - lãs
jo bomTe ba - nhar de luz
Teu O - gum Me - jê

65

B m7

E m7

A7⁽¹³⁾C7⁽¹³⁾B7⁽¹³⁾Não te, a - ca - nhes, não!
Teu A - la - be - dé

Sou eu...

Pois teu an-

70

A7⁽⁹⁾

F maj7

D maj7

F maj7

D maj7

F maj7

Sou eu...

Sou eu...

75

D maj7

F maj7

D maj7

F maj7

E \flat maj7⁽⁶⁾D maj7⁽⁹⁾

Sou eu...

81

BLUISHMEN

Moacir Santos
adaptação Mario Adnet

First system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The music is marked *mp* (mezzo-piano). The right hand features a melodic line with eighth-note patterns and a triplet of eighth notes. The left hand provides a bass line with a triplet of eighth notes. A 'Ped.' (pedal) marking is present under the first measure of the left hand.

Second system of musical notation. The right hand continues with a melodic line, including a triplet of eighth notes and a sixteenth-note triplet. The left hand features a bass line with a triplet of eighth notes. A 'Ped.' (pedal) marking is present under the first measure of the left hand.

Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note triplet. The left hand features a bass line with a triplet of eighth notes. A 'Ped.' (pedal) marking is present under the first measure of the left hand.

Fourth system of musical notation. The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note triplet. The left hand features a bass line with a triplet of eighth notes. A 'Ped.' (pedal) marking is present under the first measure of the left hand.

This musical score is for the piece "BLUTISHMEN". It is written for piano (piano) and lead guitar (Lead). The score is organized into systems, each containing a vocal line, a piano accompaniment (piano), and a lead guitar line (Lead).

The key signature is B-flat major (two flats). The time signature is 3/4.

The score is divided into measures, with measure numbers 12, 14, 16, and 19 indicated at the beginning of their respective systems.

The piano part features complex rhythmic patterns, including triplets (marked with a "3") and sixteenth-note runs. The lead guitar part includes a melodic line with a "6" (sixteenth note) and a "3" (triplet) marking, and a "Lead" section marked with a "Lead" symbol.

The vocal line consists of a single melodic line with a "6" (sixteenth note) and a "3" (triplet) marking, and a "Lead" section marked with a "Lead" symbol.

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, measure numbers, and specific markings for triplets and sixteenth notes.

This musical score is for the piece "BLUISHMEN". It consists of four systems of music, each featuring a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4.

System 1 (Measures 21-22): The vocal line begins with a half note B-flat, followed by a triplet of eighth notes (G-flat, F, E-flat) and a half note D-flat. The piano accompaniment starts with a rapid sixteenth-note run in the right hand and a triplet of eighth notes in the left hand. Measure 22 continues with similar patterns, including a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

System 2 (Measures 23-24): The vocal line features a half note B-flat, followed by a half note D-flat, and then a triplet of eighth notes (G-flat, F, E-flat) and a half note D-flat. The piano accompaniment continues with rapid sixteenth-note runs and triplets. Measure 24 includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

System 3 (Measures 26-27): The vocal line starts with a half note B-flat, followed by a half note D-flat, and then a triplet of eighth notes (G-flat, F, E-flat) and a half note D-flat. The piano accompaniment features rapid sixteenth-note runs and triplets. Measure 27 includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

System 4 (Measures 29-30): The vocal line begins with a half note B-flat, followed by a half note D-flat, and then a triplet of eighth notes (G-flat, F, E-flat) and a half note D-flat. The piano accompaniment continues with rapid sixteenth-note runs and triplets. Measure 30 includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, triplets, and dynamic markings like *Leg.* (legato). The piece concludes with a double bar line and a repeat sign.

2

Alla Breve

31

baião

37

$\text{D}\flat\text{maj7}$ $\text{E}\flat/\text{A}\flat$ $\text{D}\flat\text{maj7}$ $\text{E}\flat/\text{A}\flat$ $\text{D}\flat\text{maj7}$

41

$\text{E}\flat/\text{A}\flat$ $\text{D}\flat\text{maj7}$ $\text{E}\flat/\text{A}\flat$ $\text{D}\flat\text{maj7}$ $\text{E}\flat/\text{A}\flat$

46

Chord progression: D \flat maj7, E \flat /A \flat , D \flat maj7, E \flat /A \flat , D \flat maj7

51

Chord progression: F7, E \flat 7(\flat 9), D \flat maj7(\flat 9), F maj7

57

Chord progression: D \flat maj7(\flat 9), F7, E \flat 7(\flat 9)

63

Chord progression: E \flat 7(\flat 9), D \flat maj7(\flat 9), F maj7, D \flat maj7(\flat 9)

68

2^a vez tacet



The musical score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is B-flat major (three flats). The score is divided into four systems, each with a measure number (51, 57, 63, 68) at the beginning of the piano part. The chord progressions are indicated above the staff. The first system has a measure number of 51. The second system has a measure number of 57. The third system has a measure number of 63. The fourth system has a measure number of 68. The score ends with a '2^a vez tacet' instruction.

D \flat maj7
solo sax soprano

E \flat /A \flat

D \flat maj7

E \flat /A \flat

Ao 
(solo continua)
e 

73

 F7

E \flat 7(\flat 9)

81

D \flat maj7(\flat 9)

Fmaj7

D \flat maj7

85

fade-out

KATHY

Moacir Santos | Jay Livingston | Ray Evans
 adaptação Mario Adnet

Bbm7

Cm7(b6)

F7(b9, b13)

Bbm7

Ab7(13)

Dbmaj7

Gbmaj7(b11)

Bbm7

Cm7(b6)

F7(b9, b13)

Bbm7

Cm7(b6)

F7(b9, b13)

B♭m7

A7^(♯5)A♭7⁽¹³⁾

First system of musical notation, measures 11-13. The system includes a vocal line and a piano accompaniment. The piano part consists of a right-hand line with chords and a left-hand line with a bass line. Measure 11 starts with a piano dynamic marking. The key signature is B-flat major (three flats).

G7^(♭13)

G♭maj7

F⁷₄F7^(♭13)

Second system of musical notation, measures 14-16. The system includes a vocal line and a piano accompaniment. The piano part consists of a right-hand line with chords and a left-hand line with a bass line. Measure 14 starts with a piano dynamic marking. The key signature is B-flat major (three flats).

B♭m7

Cm7^(♭6)F7^(♭9, ♭13)

B♭m7

Third system of musical notation, measures 17-19. The system includes a vocal line and a piano accompaniment. The piano part consists of a right-hand line with chords and a left-hand line with a bass line. Measure 17 starts with a piano dynamic marking. The key signature is B-flat major (three flats).

Cm7^(♭6)F7^(♭9, ♭13)

B♭m7

Fourth system of musical notation, measures 20-22. The system includes a vocal line and a piano accompaniment. The piano part consists of a right-hand line with chords and a left-hand line with a bass line. Measure 20 starts with a piano dynamic marking. The key signature is B-flat major (three flats).

Ebm7

Bbm7

Am7

Measures 23-26 of the piano accompaniment. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment. Measure 23 is marked with the number 23.

Abm7

Db7(b9)

Gbmaj7

Measures 27-30 of the piano accompaniment. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. Measure 27 is marked with the number 27.

C7(#5)

C7(b5)

Fm7

Measures 31-34 of the piano accompaniment. The right hand features a melodic line with eighth and quarter notes, and the left hand provides a steady eighth-note accompaniment. Measure 31 is marked with the number 31.

Gm7

C7(9)

Fmaj7(9)

Cb7(#11)

Measures 35-38 of the piano accompaniment. The right hand features a melodic line with eighth and quarter notes, and the left hand provides a steady eighth-note accompaniment. Measure 35 is marked with the number 35.

Bbm7

A7(♯5)

Ab7(13)

G7(b13)

Gbmaj7

F⁷₄

F7(b13) ⊕ Bbm7

Cm7(b6)

F7(b13)

Bbm7

solo flauta



Cm7(b6)

F7(b13)

8 vezes

⊕

Bbm7

Ao 
(solo flugel)
direto à casa 2
e 

Bbm7

Ab7(13)

Dbmaj7

Gbmaj7(♯11)

KAMBA

Moacir Santos
adaptação Mario Adnet

The first system of the musical score for 'KAMBA' consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The upper staff begins with a whole rest, followed by a half rest, and then a quarter rest. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. There are two triplets of eighth notes: the first triplet is G4-A4-B4, and the second triplet is G4-A4-B4. The melody ends with a quarter note G4. The lower staff begins with a whole rest, followed by a half rest, and then a quarter rest. The bass line starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. There are two triplets of eighth notes: the first triplet is G3-A3-B3, and the second triplet is G3-A3-B3. The bass line ends with a quarter note G3. The dynamic marking *mp* (mezzo-piano) is placed below the upper staff.

The second system of the musical score for 'KAMBA' consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The upper staff begins with a whole rest, followed by a half rest, and then a quarter rest. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lower staff begins with a whole rest, followed by a half rest, and then a quarter rest. The bass line starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The dynamic marking *mp* (mezzo-piano) is placed below the upper staff.

The third system of the musical score for 'KAMBA' consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The upper staff begins with a whole rest, followed by a half rest, and then a quarter rest. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lower staff begins with a whole rest, followed by a half rest, and then a quarter rest. The bass line starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The dynamic marking *mf* (mezzo-forte) is placed below the upper staff.

Chords and measures indicated in the score:

- Measures 1-8: $B\flat_9^6$, $Dm7$, $Fm/B\flat$
- Measures 9-16: A_4^7 , $B\flat maj 7^{(9)}$, $B\flat_9^6$, $Dm7$
- Measures 17-24: $Fm/B\flat$, D_4^7
- Measures 25-33: $B\flat maj 7^{(9)}$, $A7(\flat 9)$, $Dm7$, $Dm^{(add 9)}/C$, $B\flat/E$, $A7(\flat_5^9)$, $Dm7^{(11)}$, $Bm7(\flat 5)$

B♭maj7 A7(♭9) Dm7 Dm(add9)/C B♭/E A7(♭9) Dm7(9)

sax barítono
8^{vb}

41

(8^{vb})

49

Dm7(9)

solos: 1ª vez trompeta, 2ª trombone

4 vezes

Ao $\frac{8}{8}$
2 vezes
e \oplus

55

F/E♭ B♭6 Dm7

mf

63

Dm7

Fm/B \flat A $\overset{7}{4}$ 

First system of the musical score. It consists of a single treble staff with a key signature of one flat (B-flat). The melody features eighth and sixteenth notes with various rests. Above the staff, the chords Dm7, Fm/B \flat , and A $\overset{7}{4}$ are indicated. Below the staff, measure numbers 68 and 69 are visible.

B \flat maj 7⁽⁹⁾B \flat $\overset{6}{9}$

Dm7

Fm/B \flat 

Second system of the musical score. It consists of a single treble staff with a key signature of one flat. The melody continues with eighth and sixteenth notes. Above the staff, the chords B \flat maj 7⁽⁹⁾, B \flat $\overset{6}{9}$, Dm7, and Fm/B \flat are indicated. Below the staff, measure numbers 73 and 74 are visible.

Fm/B \flat D $\overset{7}{4}$ 

Third system of the musical score. It consists of a single treble staff with a key signature of one flat. The melody features eighth and sixteenth notes. Above the staff, the chords Fm/B \flat and D $\overset{7}{4}$ are indicated. Below the staff, measure numbers 78 and 79 are visible.

Dm7⁽¹¹⁾A $\overset{7}{4}$ 

Fourth system of the musical score. It consists of a single treble staff with a key signature of one flat. The melody features eighth and sixteenth notes. Above the staff, the chords Dm7⁽¹¹⁾ and A $\overset{7}{4}$ are indicated. The system ends with a double bar line and the text "fade-out". Below the staff, measure numbers 83 and 84 are visible.

COISA Nº9

Moacir Santos | Regina Werneck
adaptação Mario Adnet

The musical score is written for piano and voice. It is in the key of F major (one flat) and 4/4 time. The score is divided into two systems, each containing a vocal staff and a piano accompaniment staff.

System 1:

- Vocal Staff:** Starts with a melodic line in the first measure, followed by a whole note rest. The second measure contains a half note, and the third measure contains a half note. The fourth measure contains a half note, and the fifth measure contains a half note.
- Piano Staff:** The first measure contains a whole note chord. The second measure contains a half note, and the third measure contains a half note. The fourth measure contains a half note, and the fifth measure contains a half note.

System 2:

- Vocal Staff:** Starts with a melodic line in the first measure, followed by a whole note rest. The second measure contains a half note, and the third measure contains a half note. The fourth measure contains a half note, and the fifth measure contains a half note.
- Piano Staff:** The first measure contains a whole note chord. The second measure contains a half note, and the third measure contains a half note. The fourth measure contains a half note, and the fifth measure contains a half note.

Chord Progression:

The chord progression is indicated by the following labels: Fm7, Cm/F, Fm6, and Fm(add9). These chords are used throughout the piece, with the Fm7 and Cm/F chords appearing in the first system and the Fm6 and Fm(add9) chords appearing in the second system.

Technical Details:

- Key Signature:** One flat (Bb).
- Time Signature:** 4/4.
- Tempo:** Not specified.
- Form:** The piece is in a 32-measure format, with measures 1-8 in the first system and measures 9-16 in the second system.
- Measure Numbers:** The measure numbers 5, 10, and 1 are indicated at the beginning of the piano staves in the second system.

Fm(add9)

Bbm7

Eb7(9)

Abmaj7

Ab6

Abm7

G7(b13)

C7(#9)

Fm(add9)

Fm7

Cm/F

Fm6

Fm(add9)

Fm7

Cm/F

Fm6

Fm(add9)

ORFEU QUIET CARNIVAL

Moacir Santos | Nei Lopes
adaptação Mario Adnet

intro: batucada E/D

The musical score is written for guitar and piano. It begins with an introduction labeled 'intro: batucada' in the key of E major (two sharps) and 4/4 time. The guitar part consists of a series of whole notes: E4, F#4, G#4, A4, B4, C#5, and D5. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line of eighth notes in the left hand. The first system of music is marked with a guitar chord of Dmaj7(9) and a piano chord of E/D. The second system continues the melody and accompaniment. The third system introduces new chords: Dmaj7(9) and E6 in the guitar part, and A7(13) in the piano part. The score includes measure numbers 8 and 13.

Dmaj7⁽⁹⁾ E/D

Dmaj7⁽⁹⁾ E⁶ A⁷(13)

A⁷(13)B⁷(13)

Musical score for measures 18-23. The system includes a vocal line and a piano accompaniment. The piano part features dense chordal textures in the right hand and a more active bass line. Measure numbers 18 and 24 are indicated at the start of their respective systems.

E⁷(13)B⁷(13)F[♯] maj 7^(♯11)/A[♯]

Musical score for measures 24-29. The system includes a vocal line and a piano accompaniment. The piano part features dense chordal textures in the right hand and a more active bass line. Measure numbers 24 and 30 are indicated at the start of their respective systems.

A⁶₉E^b7^(♭5)₉E m7⁽⁹⁾₁₁

Musical score for measures 30-35. The system includes a vocal line and a piano accompaniment. The piano part features dense chordal textures in the right hand and a more active bass line. Measure numbers 30 and 36 are indicated at the start of their respective systems.

A⁷(13)₉D^o(9)

Musical score for measures 36-41. The system includes a vocal line and a piano accompaniment. The piano part features dense chordal textures in the right hand and a more active bass line. Measure numbers 36 and 42 are indicated at the start of their respective systems.

Dmaj7⁽⁶⁾

Measures 42-46. The system includes a vocal line and a piano accompaniment. Measure 42 is marked with a piano (p) dynamic. The key signature has two sharps (F# and C#).

Dmaj7⁽⁶⁾

F#m7

Bm7

Measures 47-51. The system includes a vocal line and a piano accompaniment. Measure 47 is marked with a piano (p) dynamic. The key signature has two sharps (F# and C#).

Am7

Gmaj7

B7^(b9 13)

Measures 52-57. The system includes a vocal line and a piano accompaniment. Measure 52 is marked with a piano (p) dynamic. The key signature has two sharps (F# and C#).

Fm7

Em7

A₄⁷ (13)

Measures 58-62. The system includes a vocal line and a piano accompaniment. Measure 58 is marked with a piano (p) dynamic. The key signature has two sharps (F# and C#). The system concludes with a double bar line and a final chord symbol: Ao $\frac{8}{e} \oplus$.

solo sax soprano

8 vezes

D maj 7

batucada

64

F#(add9)
DBb
C#7A
F

E7

F/C

E4/B

F#m/C#

F/C

E4

Eb(#11)

8va

86

Dmaj7⁽⁹⁾

Bri - lho de pur - pu - ri - nas _____ Bo - las e ser - pen - ti -

92

F#m7

Bm7

Am7

- nas _____ Som vi - bran - do me - tais _____

98

Gmaj7

B7^(#5)Fm7⁽⁹⁾

Nus, fo - li - ões, cas - ais _____ E eu sem ter vo - cê... _____

104

Em7⁽⁹⁾Bb7^(#5)Ebmaj7⁽⁶⁾

Pen - du - ra _____ do num cor-dão

110

E♭maj7⁽⁶⁾F⁶

ORFEU QUIET CARNIVAL

Fm7

Fm6

Fm/B \flat

B \flat 7(\flat 9)

Dm7
E \flat m

per - deu, mor-reu...

140

3

3

This system contains measures 140 through 145. It features a vocal line with lyrics "per - deu, mor-reu..." and piano accompaniment. The piano part includes triplets in measures 144 and 145. Chord symbols are placed above the staff: Fm7, Fm6, Fm/B \flat , B \flat 7(\flat 9), and Dm7/E \flat m.

fade-out

146

3

3

This system contains measures 146 and 147. It features piano accompaniment with triplets in measures 146 and 147. The system concludes with a double bar line and repeat dots. The word "fade-out" is written above the first staff.

AMALGAMATION

Moacir Santos
 adaptação Mario Adnet

$B\flat_9$ $C\flat_7 \text{ alt}$ $B\flat_9$ $C\flat_7 \text{ alt}$

solo flugelhorn 3 vezes

$B\flat_9$ $C\flat_7 \text{ alt}$ $F_7^{(13)}$ $B\flat_9$

rit. a tempo

$E\flat_9$ $Cm^{(maj7)}$ Cm_6 $B\flat_9(b13)$ $B\flat_{maj7}^{(9)}$

6

B \flat (add9)

Cm(maj7)

A7(\flat 5)

Dm7(¹¹)

E \flat maj7

Gm7

C7

F \flat 9

E \flat 7(\sharp 9)

Gm7

C7

F7(\sharp 11)

F7(\flat 9)

\emptyset B \flat 9

A \flat 4(add9) G \flat o

Fm

Gm7(\flat 5)

C7/G

F4

F4

Cm G7 Eb7/G C C7 Fm
 26 Gm7(b5) C7 Fm Fm
 30 C/E Bb7(b9) C Fmaj7(#5)
 34 Ao $\frac{S}{\text{direto à casa 2}}$
 e Φ
 Bb6 impro
 Cb7 alt 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
 Cb7 alt 12
 F7(b9)
 37

This musical score, titled "AMALGAMATION", is written for piano and voice. The key signature is B-flat major (two flats). The score is divided into systems, with measure numbers 40, 44, 47, and 50 marked at the beginning of the piano parts. The vocal line features melodic phrases with triplets and slurs. The piano accompaniment includes complex chordal textures and arpeggiated figures. Chord symbols are provided for the piano part: Bb6, Cm(maj7), A7(b5), Dm7(11), Eb6, Gm7, C7, F6, and Eb7(#9, 11). The score concludes with a "Ped." (pedal) marking at the bottom.

40

44

47

50

Bb^6 $Cm^{(maj7)}$ $A7^{(b5)}$ $Dm7^{(11)}$

Eb^6 $Gm7$ $C7$ F^6 $Eb7^{(\sharp 9, 11)}$

Ped.

53

57

C7([#]9)/G F7(^b9) Bbm7 Am7(⁹) E7(^b5⁹)

60

65

flugelhorn

70

76

82

88

rit. (na 2^a vez) -----

rit. (na 2^a vez) -----

COISA Nº7 EVOCATIVE

Moacir Santos | Mário Telles

adaptação Mario Adnet

D7⁽¹³⁾ G7^(#9) C7⁽¹³⁾ F7^(#9) B \flat 7⁽¹³⁾ D7⁽¹³⁾ G7^(#9) C7⁽¹³⁾ F7^(#9) B \flat 7⁽¹³⁾

D7 G7 C7 F7 B \flat 7⁽¹³⁾ E \flat 7^(#9) D7^(#9) Gmaj7⁽⁶⁾ G4 C7^(#9)

Am7^(b5) A \flat 7^(#11) G7^(b13) G \flat 7^(#11) F7 E7 G7^(b13) C \flat 9

Gm7 C7(13) Fm7 Bb7(13) D7(#9) Ab(b13)

18

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. It begins with a C7(#9) chord. The melody starts with a quarter note G4, followed by a triplet of eighth notes (A4, Bb4, C5), then a quarter note Bb4, and a quarter note A4. This is followed by a repeat sign and a second measure starting with a quarter note G4, a triplet of eighth notes (A4, Bb4, C5), and a quarter note Bb4. The second system consists of two staves, treble and bass clef, with a key signature of one flat and a common time signature. The treble staff begins with a C7(#9) chord. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a repeat sign and a second measure starting with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass staff begins with a C7(#9) chord. The bass line starts with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. This is followed by a repeat sign and a second measure starting with a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.

Bbm7 Eb7 Abm7 Db7 F7(♯9) E7(♯9)

30

$E\flat 7^{(\sharp 9)}$ $B\flat 7^{(\flat 13)}$ $E\flat 7^{(\sharp 9)}$ $Cm 7^{(\flat 5)}$ $B 7^{(9)}$ $B\flat 7^{(\flat 13)}$ $A 7^{(\sharp 11)}$ $A\flat 7^{(9)}$

G7 (♭13)

B♭7 (♭9)

E♭7 (9)

B♭m7

E♭7

A♭m7

D♭7

43

F7 (♯9)

E7 (♯9)

E♭7 (♯9)

B♭7 (♭13)

E♭7 (♯9)

E♭7 (♯9)

50

Cm7 (♭5)

B7 (9)

B♭7 (♭13)

A7 (♯11)

A♭7 (9)

G7 (♭13)

B♭7 (♭9)

E♭7 (9)

solos: 1ª vez trompete, 2ª sax alto

55

B♭m7

E♭7

A♭m7

D♭7

F7 (♯9)

E7 (♯9)

E♭7 (♯9)

B♭7 (♭13)

E♭7 (♯9)

63

B♭m7

E♭7

A♭m7

D♭7

F7 (♯9)

E7 (♯9)

E♭7 (♯9)

B♭7 (♭13)

E♭7 (♯9)

solo piano

71

Cm7 (b5) B7 (9) Bb7 (b13) A7 (#11) Ab7

79

G7 (b13) Bb7 (#5) Eb7 (9) Bbm7 Eb7 Abm7

84

Db7 F7 (#9) E7 (#9) Eb7 (#9) Bb7 (b13) Eb7 (#9)

90

Eb7 (#9) Bb7 (b13) Eb7 (#9) Eb7 (#9) Bb7 (b13) Eb7 (#9) fade-out

95

COISA Nº2

Moacir Santos
 adaptação Mario Adnet

intro B \flat 7⁽¹³⁾ E \flat 7⁽⁹⁾ F^(add9)/A D7^(#9) E \flat ^(add9)/G

C7^(#9) F \flat ⁶ E \flat 7⁽¹³⁾ A \flat 7⁽⁹⁾

B \flat ^(add9)/D G7^(#9) A \flat ^(add9)/C F7^(#9) B \flat ⁶₉

Bbm7

C/Bb

Cb/Bb



Bb

Cb/Bb

Cb6/Bb

Bbmaj7

Bb6



Cb/Bb

Bbm7(11)

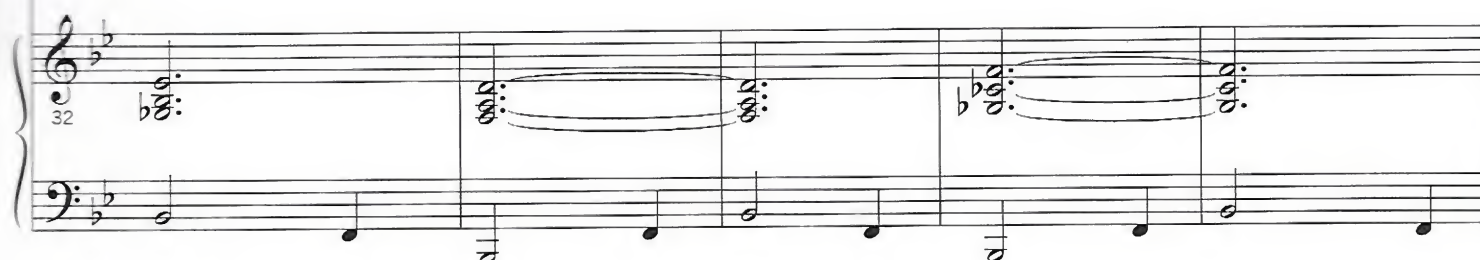
G7/Bb



Eb/Bb

Bbmaj7

Cb/Bb



Bbm7⁽¹¹⁾

G7/Bb

Ebm/Bb

Bbmaj7

Measures 37-42 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. Measure numbers 37 and 43 are indicated at the start of their respective systems.

Measures 43-46 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. Measure numbers 43 and 47 are indicated at the start of their respective systems.

Measures 47-50 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. Measure numbers 47 and 51 are indicated at the start of their respective systems.

Cb/Bb

Bbm7⁽¹¹⁾

G7/Bb

Ebm/Bb

Measures 51-54 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. Measure numbers 51 and 55 are indicated at the start of their respective systems.

Bbmaj7

Bbm7

C/Bb

Cb/Bb



First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part has a measure number 57. The system is divided into four measures, each with a specific chord indicated above the vocal line.


Bb

Cb/Bb

Cb6/Bb

Bbmaj7

Bb6



Second system of the musical score. It continues the vocal and piano parts. The piano part has a measure number 62. The system is divided into five measures, each with a specific chord indicated below the piano part.

Cb/Bb

Bbm7(11)

G7/Bb

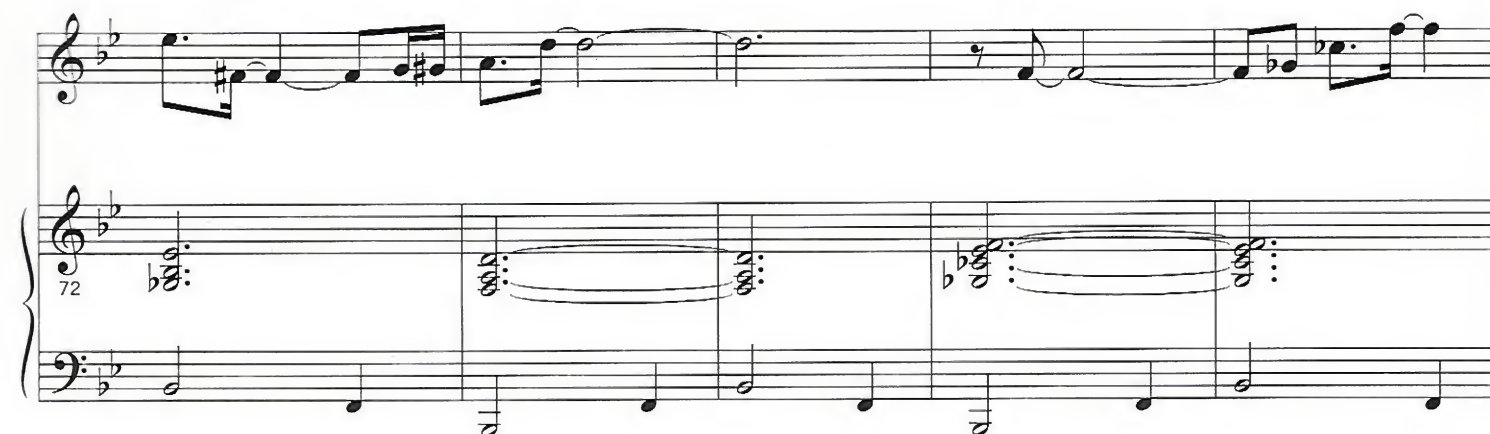


Third system of the musical score. It continues the vocal and piano parts. The piano part has a measure number 67. The system is divided into four measures, each with a specific chord indicated below the piano part.

Eb/Bb

Bbmaj7

Cb/Bb



Fourth system of the musical score. It continues the vocal and piano parts. The piano part has a measure number 72. The system is divided into four measures, each with a specific chord indicated below the piano part.

Bbm7⁽¹¹⁾ G7/Bb Ebm/Bb Bbmaj7



77



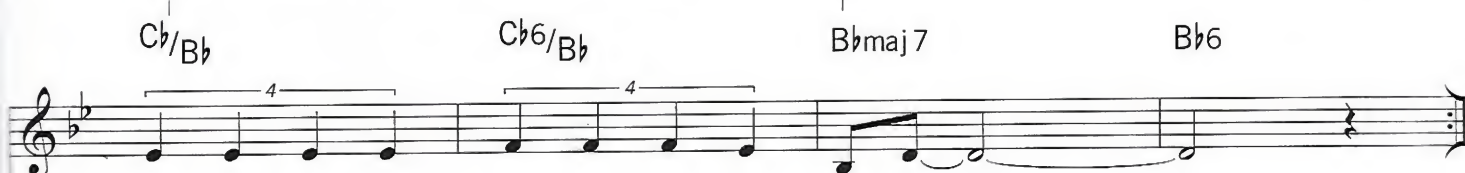
Bbm7 C/Bb Cb/Bb Bb



83



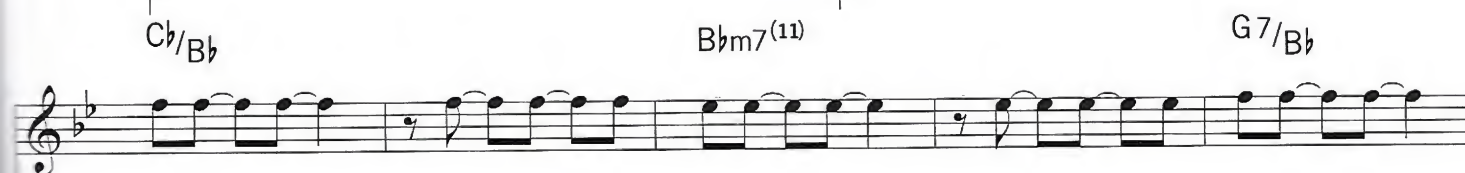
Cb/Bb Cb6/Bb Bbmaj7 Bb6



87



Cb/Bb Bbm7⁽¹¹⁾ G7/Bb



91



E \flat m/B \flat B \flat maj 7C \flat /B \flat 

First system of music. The top staff (treble clef) contains a melody of eighth and quarter notes. The bottom staff (bass clef) contains a bass line with some chords. A measure number '96' is written in the left margin of the bottom staff.

B \flat m7⁽¹¹⁾G7/B \flat E \flat m/B \flat B \flat maj 7

Second system of music. The top staff continues the melody. The bottom staff contains a bass line with some chords. A measure number '101' is written in the left margin of the bottom staff.



Third system of music. The top staff continues the melody. The bottom staff contains a bass line with some chords. A measure number '107' is written in the left margin of the bottom staff.



Fourth system of music. The top staff continues the melody. The bottom staff contains a bass line with some chords. A measure number '111' is written in the left margin of the bottom staff.

solo bateria

115

Db7(#9)

Eo(maj7)

Abm7/Eb

Am

123

Abm7

Gbm

Db6

127

131

$C\flat/B\flat$ $B\flat m7^{(11)}$

Measures 137-142. The score is in B-flat major (two flats). Measure 137 starts with a treble clef and a bass clef. The treble staff has a melodic line with eighth and quarter notes. The bass staff has a simple accompaniment. A repeat sign is at the end of measure 137. Measures 138-142 are marked with $C\flat/B\flat$ and $B\flat m7^{(11)}$. The treble staff continues the melody, and the bass staff features sustained chords in the right hand and a simple bass line in the left hand.

 $G7/B\flat$ $E\flat m/B\flat$ $B\flat maj7$ $B\flat maj7$

Measures 143-148. The score continues in B-flat major. Measure 143 starts with a treble clef and a bass clef. The treble staff has a melodic line with eighth and quarter notes. The bass staff has a simple accompaniment. A repeat sign is at the end of measure 143. Measures 144-148 are marked with $G7/B\flat$, $E\flat m/B\flat$, $B\flat maj7$, and $B\flat maj7$. The treble staff continues the melody, and the bass staff features sustained chords in the right hand and a simple bass line in the left hand.

LAMENTO ASTRAL ASTRAL WHINE

Moacir Santos
 adaptação Mario Adnet

4

Gm7 D7(b9) Gm7 D7(b9)

p

8

Gm7 D7(b9) Gm7 Gm/F

12

Em7(^{b5}) Ebmaj7(^{#11}) A7(^{b5}₉) D7(⁹) D7(^{b9})

17

Dmaj7 Cm7(⁹) B^b6 Cm7(⁹)

22

8va

B^b6 Cm7(⁹) B^b6 Cm7(⁹) D7(^{#9})

27

Gm7(⁹) C7(^{b9}₁₃) F7(^{#5}₉) A^b7(¹³) A⁷₄

32

The musical score is written for piano and voice. It consists of 32 measures, divided into four systems of eight measures each. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines. The first system (measures 1-8) features chords Em7(b5), Ebmaj7(#11), A7(b5 9), D7(9), and D7(b9). The second system (measures 9-16) includes Dmaj7, Cm7(9), Bb6, and Cm7(9). The third system (measures 17-24) features Bb6, Cm7(9), Bb6, Cm7(9), and D7(#9). The fourth system (measures 25-32) includes Gm7(9), C7(b9 13), F7(#5 9), Ab7(13), and A7 4. The score also includes a trill marked '8va' in measure 22 and a first ending bracket in measure 1.

A $\frac{7}{4}$ A $\flat 7^{(\sharp 11)}$

Gm7

D7 $(\flat 9)$

37

Gm7

D7 $(\flat 9)$

Gm7

D7 $(\flat 9)$

Gm7

42

Gm7

Gm/F

Em7 $(\flat 5)$ E \flat maj7 $(\sharp 11)$ D7 $(\flat 9, \sharp 11)$

47

Gm7

D7 $(\flat 9)$

Gm7

D7 $(\flat 9)$

52

Gm7 A \flat 7 (\flat 9) Gm7

impro sax tenor

A \flat 7 (\flat 9) Gm7 A \flat 7 (\flat 9)

Gm7 A \flat 7 (\flat 9) Gm7

1

D7 (\flat 5 \sharp 9) Gm7 D7 (\sharp 9 \sharp 11)

Gm7 A \flat m7 Gm7

2

flauta

Gm7

Bbm7⁽⁹⁾

Measures 83-85 of the musical score. Measure 83 features a piano accompaniment with a steady eighth-note bass line and a treble part with chords. Measures 84 and 85 continue the piano accompaniment with a melodic line in the treble. Measure 85 ends with a double bar line.

Eb7

Measures 86-90 of the musical score. Measure 86 features a piano accompaniment with a steady eighth-note bass line and a treble part with chords. Measures 87-90 continue the piano accompaniment with a melodic line in the treble. Measure 90 ends with a double bar line.

Eb7

F7^(#9)

Bbm7

Eb7^(b9)Ab7^(#5)

Measures 91-96 of the musical score. Measure 91 features a piano accompaniment with a steady eighth-note bass line and a treble part with chords. Measures 92-96 continue the piano accompaniment with a melodic line in the treble. Measure 96 ends with a double bar line.

B7⁽¹³⁾C⁷₄B7⁽⁹⁾

Measures 97-101 of the musical score. Measure 97 features a piano accompaniment with a steady eighth-note bass line and a treble part with chords. Measures 98-101 continue the piano accompaniment with a melodic line in the treble. Measure 101 ends with a double bar line.

Bbm7

F7(^{b9}₁₃)/Bb

Bbm7

F7(^{b9}₁₃)/Bb

102

Bbm7

F7(^{b9}₁₃)/Bb

Bbm7

106

A⁶_{b9}

Gm7

Gbmaj7(⁹₁₁)

F7(^{b9}₁₃)

A⁶_{b9}

Gm7

3 vezes

110

Gbmaj7(⁹₁₁)

116

MARACATU, NAÇÃO DO AMOR APRIL CHILD

Moacir Santos | Jay Livingston | Ray Evans | Ney Lopes
 adaptação Mario Adnet

$E\flat^7_4$ $B\flat m^{(11)}$

$E\flat^7_4$ $G\flat 7^{(13)}$ $G 7^{(13)}$ $G\flat 7^{(13)}$

$C 7^{(\sharp 9)}$ $C\flat maj 7^{(6)}$ $B\flat 7^{(\flat 13)}$

Quem vem lá—

12

$\text{E}\flat 7^{(9)}$

$\text{A}\flat 7^{(13)}$

$\text{A}\flat 7^{(13)}$ $\text{D}\flat \text{maj} 7^{(6)}$



Sur - gin - do lá de trás do mar?
Pre - pa - ra_o ca - ran - gue - jo_u - çá



$\text{D}\flat \text{maj} 7^{(6)}$

$\text{B}\flat \text{m} 7^{(9)}$

$\text{E}\flat \text{m} 7$



Se - rá_a Ca - lun - ga, num va - por, Tra - zen -
Re - fo - ga_e_es - cal-da_o su - ru - ru A - pu -



$\text{F} 7^{(\sharp 9)}$

$\text{D}\flat \text{maj} 7$

$\text{C}\flat 7^{(9)}$

$\text{C}\flat 7^{(\flat 9)}$

$\text{B}\flat 7^{(\sharp 11)}$



- do de Lu - an - da_o_a - mor?
- ra_o vi - nho de ca - ju

$\text{E}\flat$,
 $\text{E}\flat$,



$\text{B}\flat 7^{(\sharp 11)}$

$\text{A} 7^{(\sharp 11)}$

$\text{A}\flat 7^{(13)}$

$\text{A}\flat 7^{(\flat 13)}$



gon-guê, Re - pi - ca_a - í que_eu que - ro ver
lai - á Da i - lha de_l - ta - ma - ra - cá



D \flat maj7⁽⁹⁾C \flat 7^(\sharp 11)B \flat m7⁽¹¹⁾E \flat m7

Mo - en - da que - ro ver vi - rar.
Pre - pa - ra_a re - de de tu - cum.

E \flat m7F7^(\sharp 9)B \flat m7⁽¹¹⁾

Na ho - ra que_o a - mor che - gar O a - mor é rei.
Que_o_a-mor vei - o_em - bo - lar mais um.

E \flat m7F7^(\sharp 9)B \flat m7E \flat m7

Nos - so rei Ban - tu Su - a voz é lei No ma -

A \flat 7^(\flat 9)D \flat maj7⁽⁶⁾G \flat maj7Fm7⁽⁹⁾F \flat 7⁽⁹⁾

ra - ca tu Ê, Si - nhá,

Ab7(^b9¹³) Dbm7

2

ra - ca tu

57

G7(⁹^{#11}¹³) F#7(⁹^{#11}¹³) B7(13) B7(b13)

62

E maj7(⁹) C#m F#m7

68

F#m7 G#7(^{#9}) C#m D7(⁹)

73

1 3 3

Am6 C#m7 F#m7 G#7

2

O a - mor é rei — Nos - so rei Ban - tu —

78

C#m7 F#m7 B7^(b9) E⁶₉

Su - a voz é lei — No ma - ra - ca tu —

83

E⁶₉ F7^(#9) Bb7^(b13)

E - cô! — Mas quem — vem lá

88

⊕ Ab7^(b9) Amaj7⁽⁹⁾ Dbmaj7^(#9)

ra - ca tu — Ma - ra - ca tu

93

COISA Nº4

Moacir Santos
adaptação Mario Adnet

The musical score is written for a single treble staff and a grand staff (treble and bass). The key signature is two flats (B-flat major), and the time signature is 3/4. The score is divided into three systems. The first system shows a melody in the treble staff with a triplet at the end and a bass line with eighth notes. The second system continues the melody with triplets and the bass line. The third system features a first ending bracket in the treble staff and continues the bass line. The score ends with a double bar line and repeat dots.



First system of the musical score. The treble clef staff contains a melodic line with a slur over measures 1-3, marked with a '2' and a '3' indicating a triplet. The bass clef staff contains a rhythmic accompaniment. The system is numbered 13 in the left margin.



Second system of the musical score. The treble clef staff begins with a double bar line and a repeat sign, followed by a melodic line with triplets. The bass clef staff continues the rhythmic accompaniment. The system is numbered 17 in the left margin. The chord Cm7 is indicated above the first measure of the treble staff.



Third system of the musical score. The treble clef staff contains a melodic line with a slur over measures 1-3, marked with a '1' and a '3' indicating a triplet. The bass clef staff continues the rhythmic accompaniment. The system is numbered 21 in the left margin.



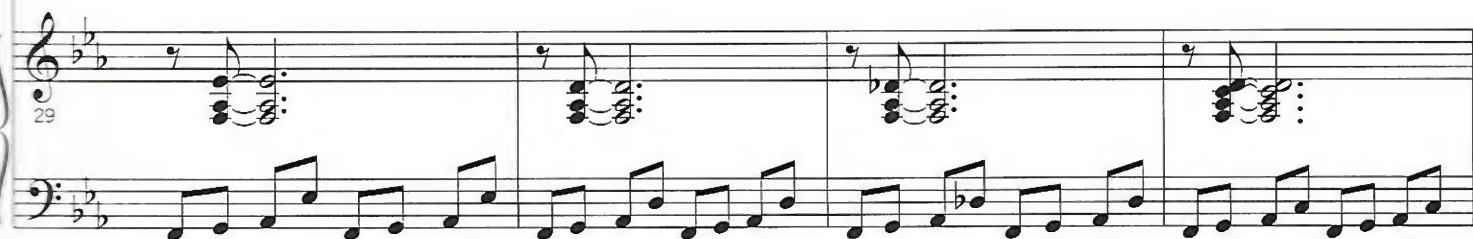
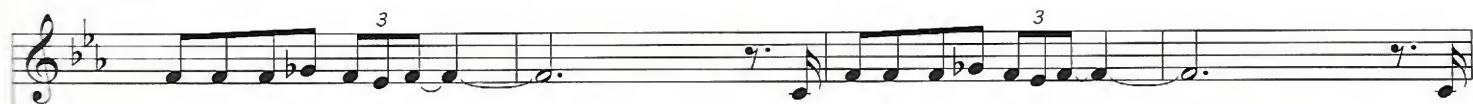
Fourth system of the musical score. The treble clef staff contains a melodic line with a slur over measures 1-3, marked with a '2' and a '3' indicating a triplet. The bass clef staff continues the rhythmic accompaniment. The system is numbered 25 in the left margin.

Fm7

Fm6

Fm(b6)

Fm6



D7(b9)

Gm7

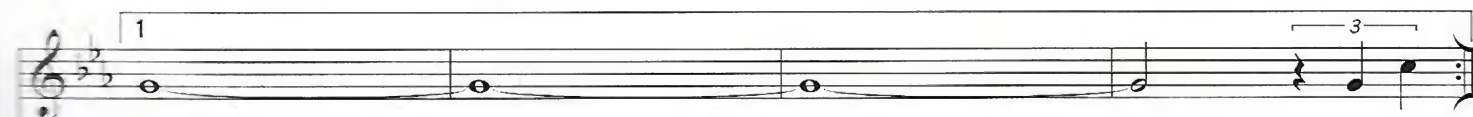
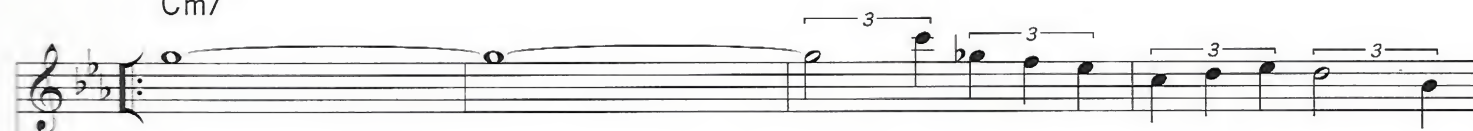
Fm7

G⁷₄

G7(b9)



Cm7



Cm7

2 3

solo trompete

45

Cm7

solo trompete

8 vezes

Cm7

solo trombone

8 vezes

Ao \otimes e \oplus

na última vez

49

 \otimes Cm7

Eb maj 7

D7 (b13)

53

D7 (b13)

C/F

C/Db

Bb/Db

C

rit.

57

COISA Nº10

Moacir Santos
adaptação Mario Adnet

Bbm^(add9) G7(b5) C⁶₉

C⁶₉ Cmaj7 D7(9)

G7(13) Gm7 C7(9) Fmaj7 F#° Cmaj7/G

Am7 F#m7(b5) B7(b9) Em7 Ebm7 Dm7 D7⁶

17

C⁶ D7(9)

22

G7(13) Gm7 C7(9) Fmaj7 F#° Emaj7

28

A7(13) D7(9) G7(13) C⁶

33

6

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and melodic lines. The first system shows a sequence of chords: Am7, F#m7(b5), B7(b9), Em7, Ebm7, Dm7, and D7⁶. The second system starts with C⁶ and D7(9). The third system includes G7(13), Gm7, C7(9), Fmaj7, F#°, and Emaj7. The fourth system features A7(13), D7(9), G7(13), and C⁶. The fifth system includes a sixteenth-note triplet and a sixteenth-note sextuplet. The sixth system includes a triplet and a sextuplet. The score is numbered 17, 22, 28, and 33, indicating measure numbers.

Chord progression for the first system:

Fm7 B♭7 E♭maj7 Gm7 Fm7

Chord progression for the second system:

B♭7 E♭maj7 Fm7 B♭7 E♭maj7

Chord progression for the third system:

A7 (♭13) A♭7 (13) G7 (13) G7 (♭13) C⁶₉

Chord progression for the fourth system:

Cmaj7 D7 (9) G7 (13)

The musical score is written for piano and melody. It consists of four systems, each with a piano accompaniment (left hand) and a melody line (right hand). The piano part uses a variety of chords, including Fm7, B♭7, E♭maj7, Gm7, Fm7, B♭7, E♭maj7, Fm7, B♭7, E♭maj7, A7 (♭13), A♭7 (13), G7 (13), G7 (♭13), C⁶₉, Cmaj7, D7 (9), and G7 (13). The melody line features eighth and sixteenth notes, often beamed together, and rests. Measure numbers 38, 43, 48, and 54 are indicated at the beginning of the piano staves in each system.

Gm7

C7⁽⁹⁾

Fmaj7

F[♯]°

Emaj7


A7⁽¹³⁾

⊖

D7⁽⁹⁾

G7⁽¹³⁾

C⁶₉

Ao 
(solo piano)
e ⊖

⊖ D7⁽⁹⁾

G7⁽¹³⁾

C

C⁶₉ (11)

68

JEQUIÊ

Moacir Santos | Aldir Blanc
 adaptação Mario Adnet

F(add9) B \flat /F F maj7 B \flat /F F maj7

Gm/F E \flat /F B \flat 7 F(add9) B \flat 6/F

F maj7 B \flat /F F maj7 Gm/F E \flat /F B \flat 7

Chord progression: $A\flat\text{maj}7$ $E\flat/G$ $F\text{m}7$ $E\flat\text{maj}7$ $A\flat\text{maj}7$ $E\flat/G$

19

Chord progression: $F\frac{7}{4}$ $B\flat\frac{7}{4}$ \emptyset $F(\text{add}9)$ $B\flat/F$

25

Chord progression: $F\text{maj}7$ $B\flat/F$ $F\text{maj}7$ $E\flat/F$ F $B\flat\frac{7}{4}$ $E\flat$ $D\flat\frac{6}{9}$

32

Chord progression: $D\flat\frac{6}{9}$ $E\flat$ $E\flat/D\flat$ $D\flat/E\flat$ $C/E\flat$

38

The musical score is written for piano and voice. It consists of four systems of staves. The first system (measures 19-24) features a vocal melody in the upper staff and piano accompaniment in the lower staff. The second system (measures 25-31) continues the vocal melody and piano accompaniment. The third system (measures 32-37) shows the vocal melody and piano accompaniment. The fourth system (measures 38-43) includes triplets in the vocal melody and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4.

JEQUIÉ

A \flat (add9)/E \flat E \flat maj7E \flat A \flat m/E \flat Fm/E \flat B \flat $\frac{7}{4}$ E \flat

Measures 46-51 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

Measures 46-51 chords: E \flat /F, D/F \sharp , B \flat (add9)/F, C/F, F, B \flat m/F.

Gm

C $\frac{7}{4}$

F

E \flat $\frac{6}{9}$

G

C $\frac{6}{G}$

Measures 52-57 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

Measures 52-57 chords: Gm, C $\frac{7}{4}$, F, E \flat $\frac{6}{9}$, G, C $\frac{6}{G}$.

Gmaj7

C/G

Gmaj7

F/G

F/G

G7 C $\frac{7}{4}$

Measures 58-63 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

Measures 58-63 chords: Gmaj7, C/G, Gmaj7, F/G, F/G, G7, C $\frac{7}{4}$.

F(add9)

B \flat /F

F maj7

B \flat /FF maj7 E \flat /F

71

F $\frac{7}{4}$ B $\flat\frac{7}{4}$ Ao $\frac{7}{4}$ e $\frac{7}{4}$ B $\flat\frac{7}{4}$

F(add9)

77 80

B \flat /F

F maj7

B \flat /F

F maj7

G \flat /F E \flat /FE \flat /F F $\frac{7}{4}$ B $\flat\frac{7}{4}$ E \flat

82

E \flat D $\flat\frac{6}{9}$ E \flat D $\flat\frac{6}{9}$ (#11)C $\flat\frac{6}{9}$

88

ODUDUÁ WHAT'S MY NAME

Moacir Santos | Jay Livingston | Ray Evans | Ney Lopes
adaptação Mario Adnet

Chord progression for the first system:

Bm7⁽⁹⁾ A#7^(#5 9) A7^(9 13) G#m7^(b5)

Chord progression for the second system:

Bm7⁽⁹⁾ A#7^(#5 9) A7^(9 13) G#m7^(b5)

Chord progression for the third system:

F7⁽⁹⁾ Em6⁽⁹⁾ C#7^(#5 9) F#m7⁽⁹⁾ C7^(#11 13)

First ending bracket labeled 1

The musical score is written for piano and guitar. It consists of five systems of music. The first system shows a chord progression: Bm7(9), A#7(#5 9), A7(9 13), and G#m7(b5). The second system repeats this progression. The third system introduces new chords: F7(9), Em6(9), C#7(#5 9), F#m7(9), and C7(#11 13). The fourth system begins with a first ending bracket labeled '1'. The fifth system continues the piano and guitar parts. The score is in 4/4 time and the key signature has two sharps (F# and C#).

Em6⁽⁹⁾ F#7^(#9) Bm7⁽⁹⁾ Em7 F#7^(#9) Bm7⁽⁹⁾ C#m7^(b5) F#7^(b9)

2

13

Bm7⁽⁹⁾ Em7⁽⁹⁾ A7^(#9) Dmaj7 D6 G#7^(#9) C#4 G7^(#9)

19

Cm7⁽⁹⁾ B7^(#5) Bb7⁽⁹⁾ Am7^(b5)

Diz, O - du - du - á, quem sou - eu? _____
Sin - to - flu - tu - ar ou - tro - eu, _____

24

G#7⁽⁹⁾ Fm6⁽⁹⁾ D7^(#5) Gm7⁽⁹⁾ D#7^(#11)

Pra on - de - vou? _____ De on - de - vim? _____
To - do a - mor, so - bre - mim. _____

28

Cm7⁽⁹⁾ B7^(#5) Bb7⁽⁹⁾ Am7^(b5)

Quem me fez vo - ar tan - tos céus,
 Diz O - du - du - á, quem me deu

32

Gb7⁽⁹⁾ Fm6⁽⁹⁾ G7^(#9) Cm7

Na - ve - gar, tan - to as - sim? Diz se foi
 Es - te ar

36

Fm7 G7^(#9) Cm7⁽⁹⁾ Dm7^(b5) G7^(b9) Cm7⁽⁹⁾

O - lo - fim Ou se foi O - lo - rum! Foi O - lo -

40

Fm7⁽⁹⁾ Bb7⁽⁹⁾ Ebmaj7 Eb6 A7^(#9) D7 G7

du - ma - rê Ou To - dos Três em Um?

44

ODUDUÁ WHAT'S MY NAME

The musical score is for the song "Leve as Sim?". It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score is divided into systems, with measures 48, 52, 56, and 60 indicated. The vocal line includes lyrics: "le - ve_as - sim?". The piano accompaniment consists of a right hand and a left hand. The right hand often plays chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. The score includes various chord symbols above the staves, such as G7(9), Cm7, Cm7(9), B7(9), Bb7(9), Am7(b5), Gb7(9), Fm6(9), D7(9), Gm7(9), Db7(11), Cm7(9), and B7(9). A section of the score is marked "solo sax bar. + clarone". The score ends with a double bar line and a repeat sign.

G7(♯9) Cm7 Fm7 G7(♯9) Cm7(9)

Quan - do_O - lo - fim cri - ou A luz i -

64

Dm7(♭5) G7(♭9) Cm7(9) Fm7(9) B♭7(♯13) E♭maj7 E♭6

ni - ci - al Vei - o_E - le - guá vi - brar To - da_a ten -

68

A7(♯9) D7 G7 Cm7(9) B7(♯5)

são vi - tal Diz, O - du - du - á,

72

B♭7(♯13) Am7(♭5) G♭7(9) Fm6(9)

sou de quem? Sou do ar,

76

D7(9)

Gm7(9)

D7(11 13) Cm7(9)

B7(5 9)

sou do chão?

Diz se é um mal

Bb7(9 13)

Am7(b5)

Gb7(9)

Fm6(9)

ou um bem

Re - pre - sar

G7(9)

Gm7(9)/C

Gb7(9)

Fm6(9)

e - mo - ção!

Re - pre - sar

G7(b9 13)

Cm7(9)

e - mo - ção!

5

8va

5

5

COISA Nº3

Moacir Santos
adaptação Mario Adnet

C7⁽¹³⁾ B7⁴₃

B \flat 7 (maj7) A7

A \flat 7 (\flat 9) G7⁽¹³⁾

C7⁽¹³⁾ B7⁴₃

B \flat 7 A7^(#11)

A \flat 7 (\sharp 5) G7^(#11)

1

C7⁽¹³⁾ B7⁴₃

2 G7^(#11) G7

Cm7⁽¹¹⁾

Cmaj7⁽⁹⁾

Gm7

C7

C⁷₄

C7

F (add9)

Fmaj7 F6

Am7

D7

Am7

D7

Dm7

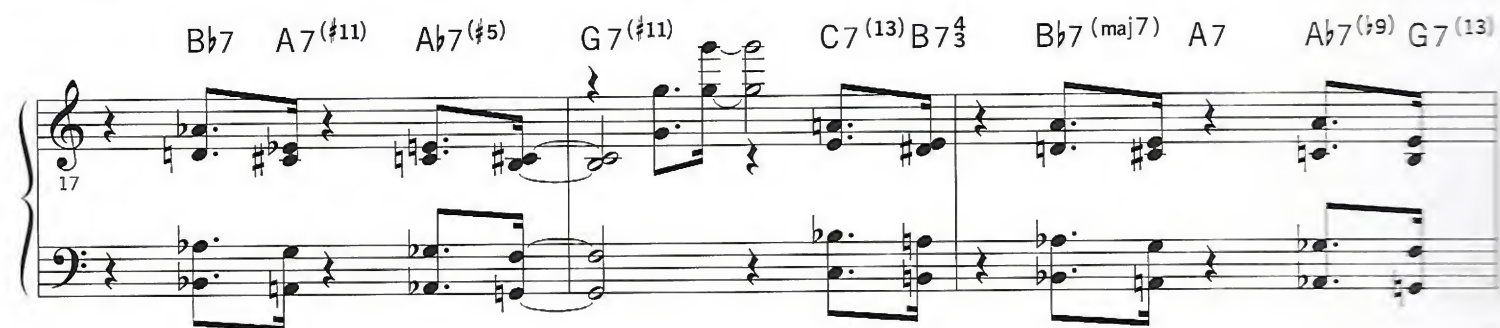
14

Dm7 A \flat ° C7⁽¹³⁾ B7 $\frac{4}{3}$ B \flat 7 (maj7) A7 A \flat 7⁽⁹⁾ G7⁽¹³⁾ C7⁽¹³⁾ B7 $\frac{4}{3}$



17

B \flat 7 A7^(#11) A \flat 7^(#5) G7^(#11) C7⁽¹³⁾ B7 $\frac{4}{3}$ B \flat 7 (maj7) A7 A \flat 7⁽⁹⁾ G7⁽¹³⁾



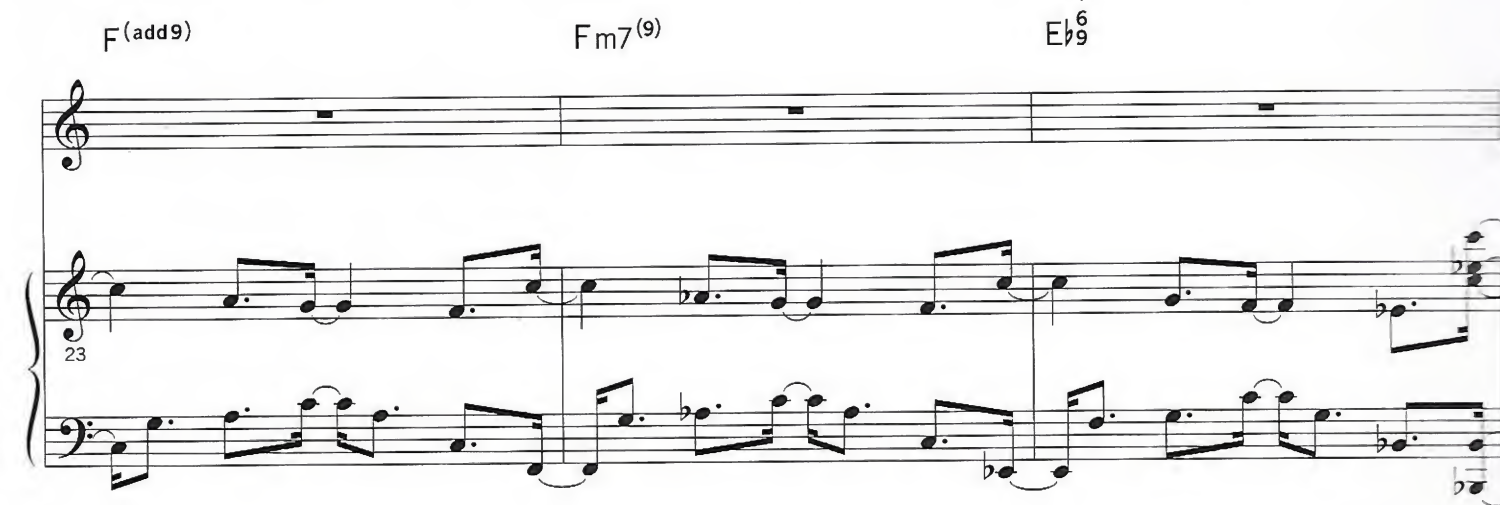
20

G7⁽¹³⁾ A \flat maj7 A \flat °(b13) Cm/B \flat A \flat °(b13) C $\frac{6}{9}$ C $\frac{6}{9}$ (#11)



23

F(add9) Fm7⁽⁹⁾ E \flat $\frac{6}{9}$



26

A \flat /B \flat B \flat 7⁽¹³⁾ E \flat 7⁽¹³⁾ D7 $\frac{4}{3}$



4

D \flat 7 (maj7) C7C \flat 7 (\flat 9) B \flat 7 (13)E \flat 7 (13) D7 $\frac{4}{3}$ D \flat 7 C7 (\sharp 11)C \flat 7 (\sharp 5) B \flat 7 (\sharp 11)

B \flat 7 (\sharp 11)E \flat 7 (13) D7 $\frac{4}{3}$ B \flat 7 (\sharp 11)B \flat 7E \flat m7 (11)E \flat maj7 (9)

B \flat m7E \flat 7E \flat 7E \flat 7A \flat (add9)A \flat maj7 A \flat 6

Cm7

F7

Cm7

F7

Fm7

Fm7

C \flat ° E \flat 7 (13) D7 $\frac{4}{3}$

D \flat 7 (maj7) C7 C \flat 7 (\flat 9) B \flat 7 (13)E \flat 7 (13) D7 $\frac{4}{3}$ D \flat 7 C7 (\sharp 11)C \flat 7 (\sharp 5)

43

B \flat 7 (\sharp 11)E \flat 7 (13) D7 $\frac{4}{3}$ D \flat 7 (maj7) C7C \flat 7 (\flat 9) B \flat 7 (13)B \flat 7 (13)

46

Bmaj7 B \circ (\flat 13) E \flat m/D \flat B \circ (\flat 13)E \flat $\frac{6}{9}$ E \flat $\frac{6}{9}$ (\sharp 11)A \flat maj7

49

A \flat m7D \flat 7 (\flat 9)G \flat maj7G \flat 6

Bmaj7

B6

52

Fm7

A7

Ab7

G7

Gb7

Fmaj7

Emaj7

Bb7 B7(#5)

C7 Db7(#11) D7 Eb7(b9)

Eb7(13) D7 4

Db7 C7(#11)

Cb7(#5) Bb7(#11)

Bb7(#11)

Bb7 B7(#5)

C7 Db7(#11)

D7 Eb7(b9)

G7/B Eb4

G/B

Gb6

G/B

Eb6

ANON

Moacir Santos
adaptação Mario Adnet

intro: percussão (afoxé)

3

7

14

2 vez: solo sax soprano

2

2

solo sax soprano

6 vezes

solo continua

só percussão

Fm7/C

B°

Bb6

Eb maj 7

Dm7(9)

G7(b9)

Cmaj 7

Bm7(b5)

E7(b9)

Am7

Abmaj7(6)

G4

Dm7 ($\flat 5$)G7 ($\flat 5$) G7

Cm7

Cm6

System 1: Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a steady eighth-note accompaniment. Chord symbols are placed above the staff.

A \flat 7 (13)

D7/A

G7 ($\flat 13$)C $\frac{7}{4}$

solo sax soprano

System 2: Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment. Chord symbols are placed above the staff.

Dm7 ($\flat 5$)G7 ($\flat 5$)

G7

Cm7

Cm6

A \flat 7 (13)

solo

System 3: Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment. Chord symbols are placed above the staff.

D7/A

G7 ($\flat 13$)C $\frac{7}{4}$

Cm7

Fm7/C

B $^{\circ}$

System 4: Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment. Chord symbols are placed above the staff. First and second endings are marked with '1' and '2'.

B \flat 6E \flat maj7Dm7 ($\flat 9$)G7 ($\flat 9$)

Cmaj7

Bm7 ($\flat 11$)E7 ($\flat 9$)

Am7

System 5: Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment. Chord symbols are placed above the staff.

Am7 solo continua

Abmaj7^(6 9) G⁷

98

G⁷ Dm7^(b5) G7^(b5 9) G7

final solo

105

Cm7 Cm6 Ab7⁽¹³⁾

111

D7/A G7^(b13) C⁷ Cm7 Cm7⁽¹¹⁾

117

QUERMESSE

Moacir Santos
adaptação Mario Adnet

intro C7([#]9) solo guitarra D \flat 7([#]9)/A \flat C7([#]9) 4 vezes

7 C7([#]9) C7(^b9) C7(^b9/13) Dm7/C

F[#]o(maj7)/C C⁶ G⁶/B E7(^b5/9)

13

Am7⁽⁹⁾ C7⁽⁹⁾ B7⁽¹³⁾ E7^(#9) Ebmaj7^(#5) D7^(#9, #11)

18

C7^(#9) C7^(b9, 13) Dm7/C

24

Dm7/C F^o (maj7)/C C⁶ Gb7^(#5) Fmaj7^(#5) Fmaj7⁽⁶⁾

29

Fm6 Em7 Eb^o Dm7 G7^(#11) Ø

34

C7(#9)

A \flat 7(\sharp 11 \flat 13)

solos: trombone
guitarra no 2º chorus

40

C7(#9)

A \flat 7(\sharp 11 \flat 13)

C7(#9)

solos

8 vezes

Ao ∞
2 vezes
e \emptyset

44

\emptyset C7(#9)

A \flat 7(\sharp 11 \flat 13)

50

C7(#9)

A \flat 7(\sharp 11 \flat 13)

C7(#9)

54

DE REPENTE, ESTOU FELIZ HAPLY HAPPY

Moacir Santos
adaptação Mario Adnet

B \flat 9

First system of musical notation, measures 1-6. The treble clef staff contains whole rests. The piano accompaniment in the bass clef staff features a sequence of chords and eighth notes. Measure numbers 1 through 6 are indicated at the bottom of the piano staff.

Second system of musical notation, measures 7-12. The treble clef staff contains whole rests. The piano accompaniment continues with chords and eighth notes. Measure numbers 7 through 12 are indicated at the bottom of the piano staff.

§ B \flat 9

Third system of musical notation, measures 13-18. The vocal line in the treble clef staff includes lyrics. The piano accompaniment in the bass clef staff continues. Measure numbers 13 through 18 are indicated at the bottom of the piano staff.

Vou a - mar — vo - cê a - té sem fim Deus foi quem — man-dou vo -

B \flat 9⁶

cê pra mim Bem, não foi de-mais o que eu fiz

19

C7(⁹11)

F maj7

B \flat maj7

Gm7

Cm7

F7(⁹13)

⊘

Pra vo - cê ca - ir do céu e me fa - zer mui - to fe -

25

B \flat 9⁶B \flat 9⁶C7(⁹)

liz liz

1 2 3 3

30

B7(⁹)B \flat maj7(⁹)

3 3

36

Ao \otimes e \ominus
(instrumental)

$\text{B}\flat_9^6$

$\text{C}7^{(13)}$

$\text{B}7^{(\sharp 9)}$

$\text{B}\flat_9^6$

$\text{B}\flat_9^6$

Não me can - so de pen -

sar en - fim

Deus foi quem — man-dou vo - cê pra mim

$\text{C}7^{(\sharp 11)}$

$\text{F}^{\text{maj}7}$

$\text{B}\flat^{\text{maj}7}$

Ve - jo só — tu - do bom em vo - cê

E, o ca - ri - nho que

Gm7

Cm7

F7⁽¹³⁾B \flat 2 B \flat 9⁶

me faz Pois é, pra mim, Vo - cê é de - mais

66

B \flat lídio

1, 2, 3, 4, 5, 6, 7

8

Ao S₂ e B \flat 2

solo piano

71

B \flat 2 B \flat 9⁶C7⁽¹³⁾B7^(#9)

mais

rall. -----

76

B7^(#9)B \flat 9⁶B \flat maj7⁽⁹⁾

81

MARACATUCUTÊ

Moacir Santos
adaptação Mario Adnet

Am7⁽⁹⁾

Bbm7⁽⁹⁾

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in each of the seven measures. The middle and bottom staves are a grand staff (treble and bass clefs) with a common time signature 'C'. The middle staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bottom staff contains a series of eighth notes, mostly moving in a descending or ascending scale-like pattern.

Am7⁽⁹⁾

The second system of musical notation consists of three staves. The top staff has a first ending bracket over measures 1 and 2, and a second ending bracket over measures 3 and 4. The middle and bottom staves are a grand staff. The middle staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bottom staff contains a series of eighth notes, mostly moving in a descending or ascending scale-like pattern.

Bbm7⁽⁹⁾

E4

The third system of musical notation consists of three staves. The top staff has a first ending bracket over measures 1 and 2, and a second ending bracket over measures 3 and 4. The middle and bottom staves are a grand staff. The middle staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bottom staff contains a series of eighth notes, mostly moving in a descending or ascending scale-like pattern.

Fmaj7 Em7⁽¹¹⁾ A^b/D Am7 Gm6 Fmaj7

20

B7 E7⁽⁹⁾ Am7⁽⁹⁾ Gm7⁽¹¹⁾ Fmaj7 Em7⁽¹¹⁾ A^b/D

26

Am7 Gm6 Fmaj7 B7 E7 Am7 E^b7⁽¹¹⁾

32

Dm7⁽⁹⁾ G7⁽¹³⁾ Cmaj7 Gbm7 Fm7 B^b7⁽⁹⁾

37

MARACATUCUTÊ

Chord progression and musical notation for the piece "MARACATUCUTÊ". The notation is presented in three systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 43-48):

- Chords: Ebmaj7(#5), Dm7, G7(b5), Em7, Am7

System 2 (Measures 49-54):

- Chords: F#m7(9), B7(b5), Emaj7(9), Ebm7(11), Dm7, G7(b5)

System 3 (Measures 55-60):

- Chords: C#m7, F#m7(9), Fm7(9), Bb7, Bb7, Em7, A7(b5)

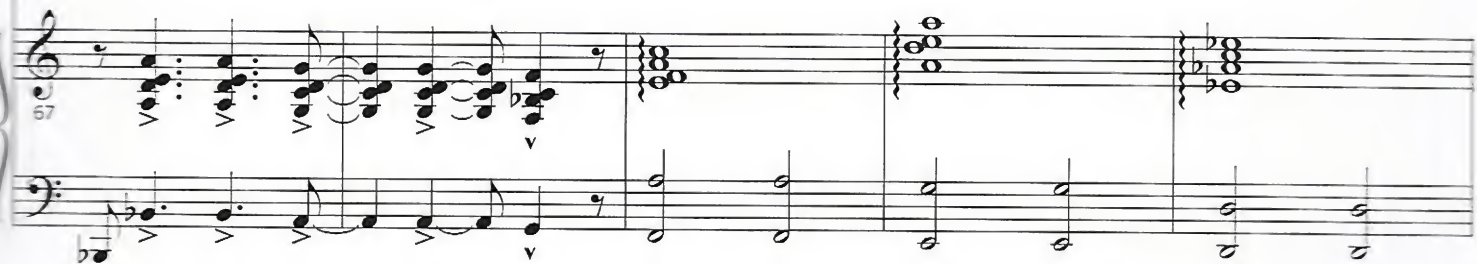
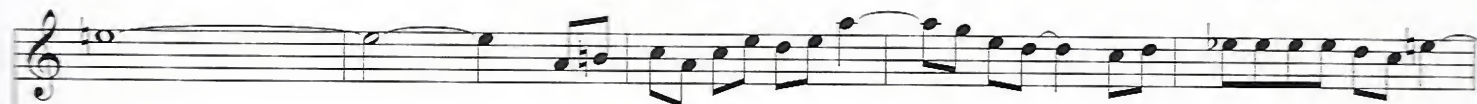
System 4 (Measures 61-66):

- Chords: Dm7, G7(#5), Cmaj7, C6/G, Ab(b11)/C, B7(b9)



B \flat maj7(\sharp 11)Am7⁽¹¹⁾Gm7⁽¹¹⁾

Fmaj7

Em7⁽¹¹⁾A \flat /D

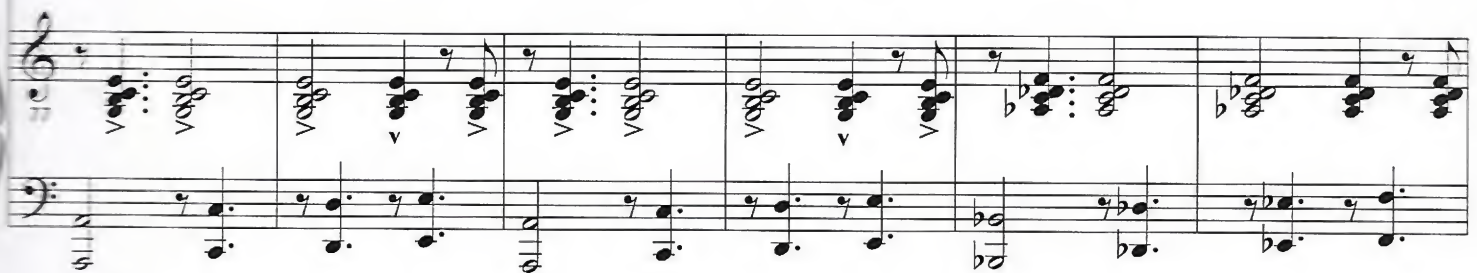
Am7

Gm7

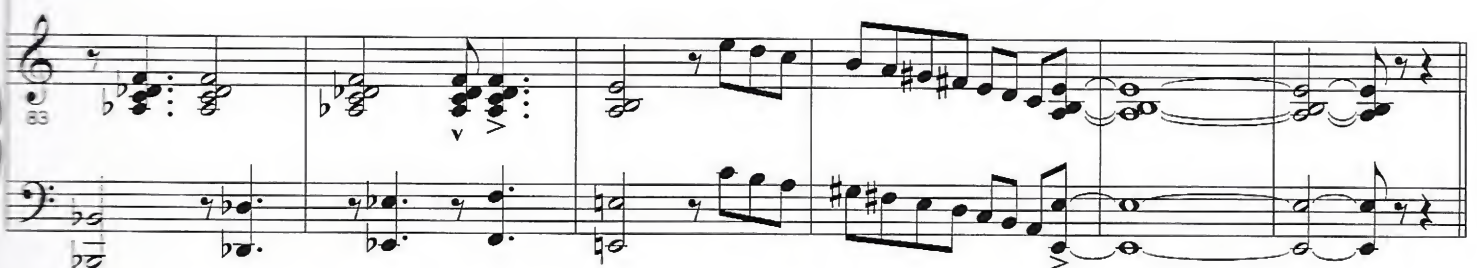
Fmaj7

Fmaj7(\sharp 11)B7⁽⁹⁾E7(\flat 5)

A4

Am7⁽⁹⁾B \flat m7⁽⁹⁾B \flat m7⁽⁹⁾

E4

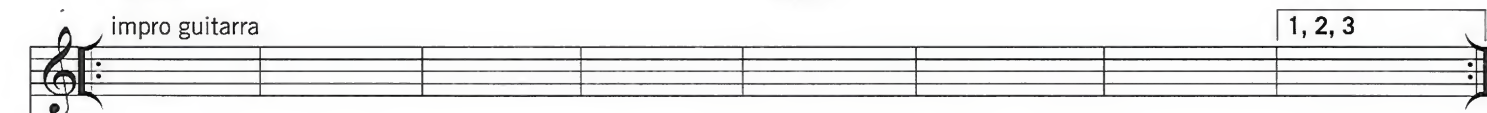


Am7

Bbm7

impro guitarra

1, 2, 3



(continua impro guitarra)

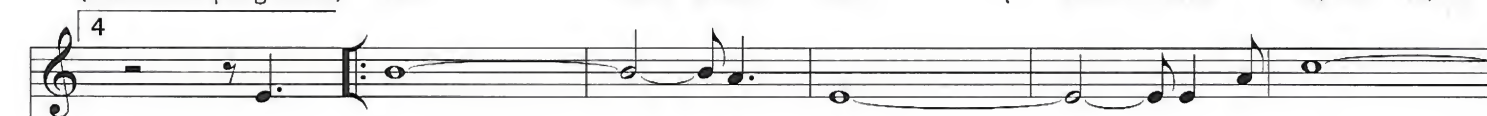
Am

Am7 Am6

Am

Am7 Am6

Bbm6 Bbm7



Bbm(maj7) Bbm

Bbm6 Bbm7

Bbm(maj7) Bbm

Bbm6 Bbm7

Bbm(maj7) Bbm7

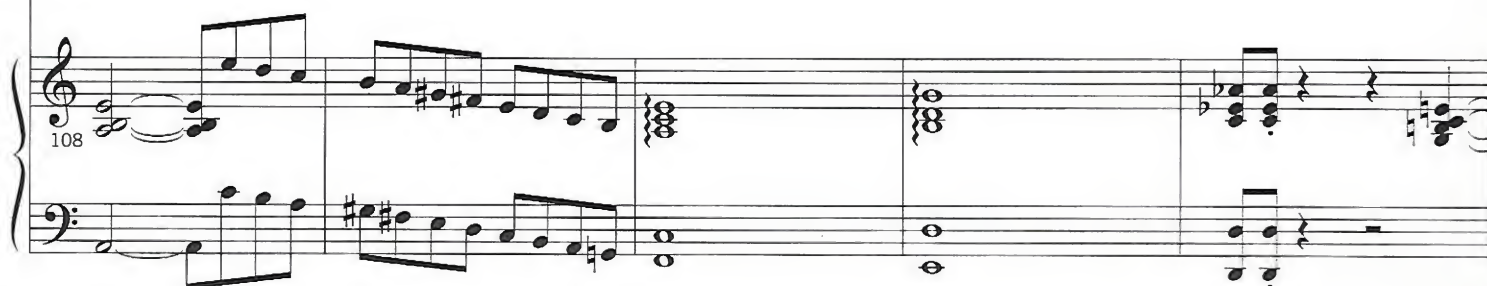


A4

Fmaj7

Em7

Ab/D



Am7 Gm6 Fmaj7 B7(9) E7(9) A4

Fmaj7 Em7(11) Ab/D Am7 Gm6 F#7(9)

Fmaj7(9) Fmaj7(9) B7 E7(b13) A7 Eb7(9) Dm7(9) G7

Cmaj7 Gbm7 Fm7(9) Bb7(b13) Ebmaj7(5)

113 118 123 128

The musical score is written for piano and guitar. The piano part consists of four systems of grand staves, each with a treble and bass clef. The guitar part consists of four systems of single staves. The score is divided into measures by vertical bar lines. Chord symbols are placed above the guitar staff and below the piano staff. The key signature has one flat (Bb). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The page number 113 is at the top right, and the system numbers 113, 118, 123, and 128 are at the beginning of the piano staves.

Chord progression for the piece "MARACATUCUTÊ". The score is written for voice and piano, with measures 133, 138, 143, and 148 marked.

Measure 133: Ebmaj7(#5) Dm7 G7(b5) Em7 Am7

Measure 138: F#m7(9) B7(b5) Emaj7 Ebm7(11) Dm7

Measure 143: G7(b5) C#m7 F#m7(9) Fm7 Bb7 Bb7

Measure 148: Em7 A7(#5) Dm7 G7(#5) Cmaj7

C6/G

A \flat 7(\sharp 11)/CB7(\flat 9)B \flat maj7(\sharp 11)Am7(\flat 11)Gm7(\flat 11)

Fmaj7

Em7(\flat 11)A \flat /D

Am7

Gm7



Fmaj7

Fmaj7(\sharp 11)B7(\flat 9)E7(\flat 5)

Am7

Fmaj7

Em7(\flat 11)A \flat /D

Am7

Gm7

Fmaj7

B7(\flat 9)E7(\flat 5)

Am7

Gm7

Fmaj7

B7⁽⁹⁾E7^(b5)

Am7



173



Gm7

Fmaj7

A^b
F7

Gm

G[#]°

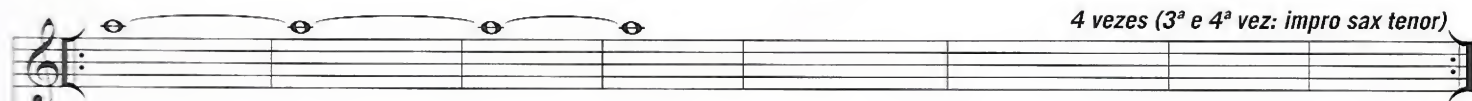
Am7/D



Am7

Bbm7

4 vezes (3ª e 4ª vez: impro sax tenor)



E4

Am7⁽¹¹⁾

BODAS DE PRATA DOURADA

Moacir Santos
adaptação Mario Adnet

The musical score is written for piano and features a complex harmonic structure. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score is divided into two systems, each with three staves (treble, middle, and bass clef). The first system includes a repeat sign in the middle staff. The second system includes a measure with a '12' in the bass clef staff. The score is heavily annotated with chords and triplets.

Chords and Annotations:

- System 1:**
 - Staff 1: $A\flat^{(add9)}$, Fm , $B\flat m$
 - Staff 2: $B\flat m$, $F7$, $B\flat m7$, $E\flat7(\flat9)$, $A\flat$, $A\flat/G$, $A\flat/F$
- System 2:**
 - Staff 1: $A\flat/E$, $A\flat/E\flat$, $A\flat m6/E\flat$, $E\flat maj7/B\flat$, Am/C , $C\flat7 alt$, $B\flat7$, $A\flat7$

Triplets: Numerous triplets are indicated by a '3' over a bracketed group of notes in the treble and middle staves.

Chord progression and musical notation for "BODAS DE PRATA DOURADA". The score is written for voice and piano, featuring complex chords and triplets.

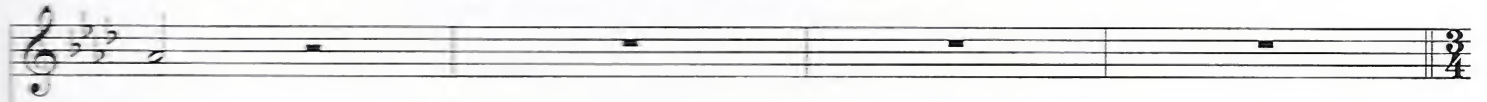
Chord Progression:

- G7⁽¹³⁾
- E \flat 7⁽⁵⁾
- A \flat 7^(add9)
- Fm
- B \flat m
- B \flat m
- F7
- B \flat m7
- Am7
- E \flat m7⁽⁹⁾/A \flat
- E \flat m7⁽⁹⁾/A \flat
- D \flat m(maj7)
- D \circ
- A \flat maj7^(#11)/E \flat
- F7^(b9)
- E7/B
- A7 alt
- A \flat 7^(add9)
- A7 alt

Musical Notation:

- The score is written for voice and piano.
- Measures 18, 23, 28, and 33 are marked in the piano part.
- Triplets are indicated by a "3" over the notes.
- The key signature is B \flat major (two flats).

A \flat m7/C; B \circ E \flat m7/B \flat Em7⁽⁹⁾ E \flat 7^(#5) D \flat maj7^(#5) A \flat maj7

F \sharp 4F7^(b9)B \flat maj7B \flat maj7

Dm

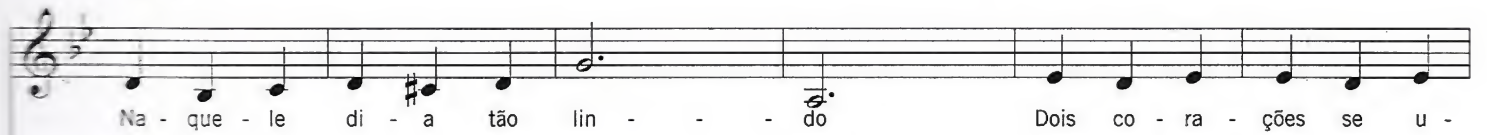
Cm7

F7

F7^(#11)

Cm

F7



Na - que - le di - a tão lin - - - do

Dois co - ra - ções se u -

A7⁽¹³⁾/E

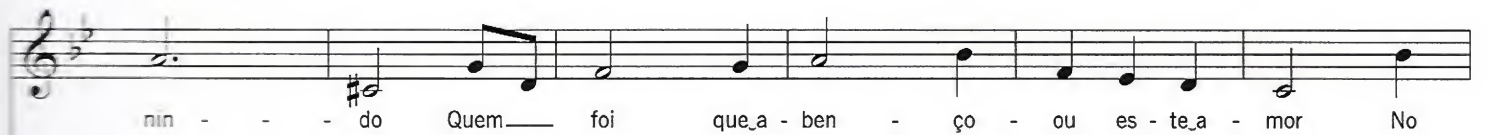
A7

F \sharp 9

Gm7

A \flat 7^(#11)

F/A



nin - - - do

Quem - - -

foi

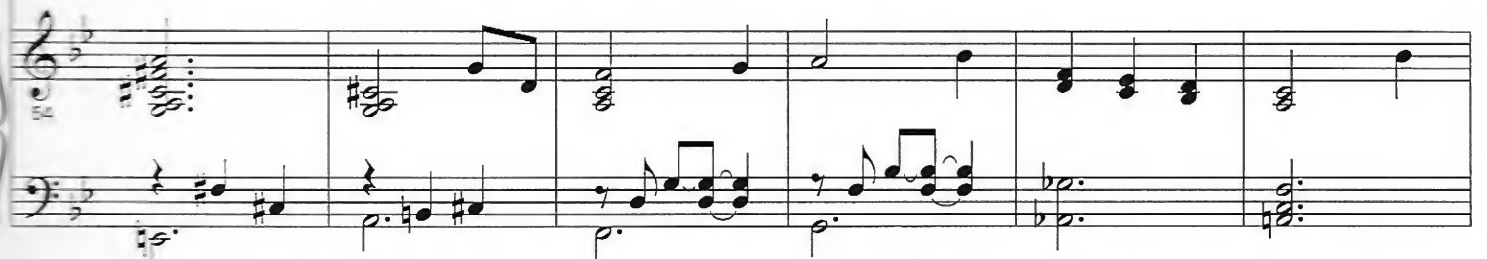
que_a - ben -

ço - ou

es - te_a -

mor

No



Dm

Gm7

G°

Fmaj7

Dm7

G7⁽¹³⁾G7^(b13)C7⁽⁹⁾C7^(b9)

céu, na Ter - ra, em flor Es - te a - mor de nós

60

F⁷₄ F7^(b9) B^b Dm Cm7 F7 F7^(#11)

dois Sal - ve oh an - jo su - bli - - - me

66

Cm F7 A7⁽¹³⁾/E F6 B^b D7

Gló - ria de luz que re - di - - - me Foi pa - ra - béns dos

72

E^b Dm Cm7 F7 Fm7^(b5) B^b7^(#11)

co - ra - ções Que se can - - - tou as

78

CANCIONEIRO MOACIR SANTOS

OURO NEGRO

COISA Nº 5 NANÃ SUK-CHA COISA Nº 6

COISA Nº 8 NAVEGAÇÃO | MAKE MINE BLUE

AMPHIBIOUS MÃE IRACEMA COISA Nº 1

SOU EU | LUANNE BLUISHMEN KATHY KAMBA

COISA Nº 9 ORFEU | QUIET CARNIVAL

AMALGAMATION COISA Nº 7 | EVOCATIVE

COISA Nº 2 LAMENTO ASTRAL | ASTRAL

WHINE MARACATU, NAÇÃO DO AMOR | APRIL

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PETROBRAS

